



Dean Cooke Rare Books Ltd

There are two ‘competing’ ideas for the self. One is the distributed self, seeing ourselves as something that exists in relation to others, an inherently social, spread out, relational thing. The other is the atomistic, individual. This conceptualises the self as an isolated, discreet and localisable unit.

In fact, these need not be in competition, nor need one be subsumed into the other. We contain multitudes, and both conceptions of selfhood are mutually compatible and can sit alongside each other. Indeed it is important for us to be, at different times, both an individual and a part of a relational whole.

These two different modes are compatible versions of self-hood, but operating at different times and in different contexts. We might expect to find acts which differentially construct or reinforce these alternate selves.

Making Connections: Materiality & Sociality

Making it Personal: Materiality & Individuality

This catalogue examines this distinction, collecting and presenting manuscript works that textually and materially participate in and constitute the construction of self in these two ways.

At one end, *Making Connections: Materiality & Sociality* investigates manuscript culture in the construction and maintenance of the distributed self. These manuscripts are used to forge, embed, and strengthen the relationships that are constitutive of this version of the relational self. They are artefactual sites of exchange, of dialogue and participation.

At the other end, *Making it Personal: Materiality & Individuality* explores manuscripts that are employed in the development, maintenance, and creation of the self as individual. These manuscripts are used as a mirror, to hone, delineate, and shore up the boundaries of selfhood. They are reflexive, often private objects, a material space used to explore, celebrate, and record who a person is or wishes to become.

Dean Cooke Rare Books Ltd

1. TO HALLE AND BACK

¶ Early modern merchants are often considered solely as traders in goods and money, but this manuscript shows the youthful Samuel Thornton, soon to be a merchant and eventually Governor of the Bank of England, accumulating valuable social currency in his formative years – not simply for the benefit of business, but because he quite clearly valued culture in itself. Thornton’s *album amicorum*, or friendship book, collects pictures, salutations, expressions of esteem and affection, instructive literary quotations, and other handwritten contributions from those he has met and associated with on his travels.

This dual flow of capital by merchants – not simply in goods, but in ideas, literature and cultural exchange in general – has until recently received little attention; so, too, has their role in the spread of ideas and culture as they created trade routes and travelled along them. Such a mobile existence, pursued not by mammon-obsessed profit-hunters but by educated, curious and reflective individuals, played a crucial role in shaping and spreading literary forms.

¶ **THORNTON, Samuel (1754-1838).**
18th Century Album Amicorum.

[Halle. Circa 1767]. Oblong octavo (117 x 189 x 21 mm). Approximately 52 text pages (including title sheet) and 7 illustrations (including title) on 140 leaves. The hand-painted title page and one other illustration on vellum mounted to stubs.



SAMUEL THORNTON

Samuel Thornton (1754-1838) was born into a prominent mercantile family, the eldest son of John Thornton (1720-1790), a merchant engaged in Baltic trade. Samuel’s early life combined preparation for commerce with education and continental travel, placing him within overlapping familial, professional, and religious networks. He later became head of the family business, served for over five decades as a director of the Bank of England (including terms as deputy governor and governor), and sat in parliament for Hull and later Surrey.

Bound in contemporary mottled calf, rubbed and worn, with the front board detached. Gilt-tooled spine and intricate gilt-tooled borders to boards, gauffered edges.

Provenance: inscription to tipped-in vellum leaf of “Samuel Thornton” above the family coat of arms.

Although widely regarded as part of the evangelical milieu associated with the Clapham Sect, Thornton did not uniformly adopt its political or theological positions. He nonetheless moved within the same social world as figures like William Wilberforce — his cousin and parliamentary colleague — as well as his brother Henry Thornton and other reform-minded merchants and financiers. His support for causes including the abolition of the slave trade, alongside his sustained engagement with commercial and financial institutions, situates him within a network in

which moral, religious, and economic concerns were closely entangled. His *album amicorum* belongs to an earlier, formative period, during which he was establishing relationships and maintaining them through travel, kinship, and shared intellectual contexts.

THORNTON’S ALBUM

The album records a dense network of familial, cultural, and social relationships formed during Thornton’s youth and early travels on the Continent, including a stay in Halle between 1767 and 1770. It brings together mottoes, quotations, devotional reflections, calligraphic inscriptions (in English, German, and Latin by family members, fellow travellers, clerics, and scholars), and watercolours. Contributions are dated across several decades and written in multiple hands and languages, suggesting sustained value rather than a single moment of compilation. They appear mostly in the second half of the album, with little or no attention paid to sequencing; interactions across time and place are preserved in a non-linear structure, with multiple hands, dated entries, and references to specific locations. By accumulating these inscriptions within a single portable volume, the manuscript gives material continuity to relationships that were otherwise dispersed both geographically and chronologically.

Mottoes and classical quotations from Cicero (“Cicero de Amicitia, CXIII”, “Est autem consolatio pervulgata...”, “Est animorum ingeniorumqu...”), Seneca (“Nihil acque oblectat animum...”) and others emphasise shared intellectual reference points and a kind of renaissance self-fashioning. These inscriptions situate the album within a culture of well-read sociability, in which quotation functioned as both moral counsel and a sign of affiliation.

NETWORKS, TRAVEL, AND SHARED PRESENCE

Thornton began his *album amicorum* with a fine vignette of gouache or watercolour on vellum, tipped in at the front of the volume. It features apposite visual references including a bust, a cherub, books, and an artist’s palette, all set against a background of classical architecture, and the Thornton family coat of arms heightened with silver, surmounted by a gryphon’s head (apparently an early affectation by the young man). At the centre of the motif is a scalloped shell containing the inscription “Samuel Thornton / Halae d. 1 Dec. 1767”.

This clearly foregrounds his three years in Halle, where he collected approximately 44 textual contributions, accompanied by mostly watercolour or ink and wash townscapes and landscapes. Among these is a rare early engraving of the Francke Foundations, a Halle-based project to educate poor children, as they appeared in 1698. Elsewhere in the volume is an inscription by August Hermann Niemeyer, later vice-chancellor of the University of Halle-Wittenberg, alongside devotional and learned contributions that reflect Halle’s pietist and educational culture.

Several inscriptions explicitly frame writing as moral and emotional support extended across distance. One contributor quotes the aforementioned Seneca, while another offers a benediction — “May Guardian Angels watch you Night & Day...” — that projects care and protection beyond the moment of inscription. Such entries suggest that the album functioned as a medium through which relationships could be sustained in absence, its pages carrying ethical guidance, affection, and remembrance across the years and miles, and along future mercantile trade routes.

In keeping with this long view, the book was sporadically enlarged over several decades, continuing Thornton’s disregard for order. Later entries, such as that by “John Augustus Malsperger, / from Augsbourg / Doctor of Divinity” in which he addresses Samuel “As your worthy Father, Sir!” (dated 1780 in London), and “Sperne voluptatem ...” inscribed “R^t Thornton / Wandesworth 2 Dec: 1776”, situate the volume as having moved with him on his return to England. It thus preserves not only youthful encounters, but later acts of recollection and inheritance, binding formative social interactions to adult domestic and familial contexts. An entry in German by Elizabeth Thornton, dated 1814, and a late-19th-century inscription appear long after the album’s initial use, indicating that the volume continued to accrue significance over time.

The significance also becomes spatial when Thornton’s residence in Halle overlaps with the presence of two others, creating a striking juxtaposition over a few proximate pages. An aphorism inscribed “Halle Augst the 6th. 1768”, and signed “your sincere Friend & affectionate Cousin J^o/n Thornton” appears opposite a pencil and wash townscape, followed by a maxim from “His most devoted humble Servant John Crosse Halle 12th Jan.^y 1768”, which combines

religious sentiment with a personal address to “My much honoured & worthy Friend the Possessor of this Book”. According to the ODNB, the clergyman John Crosse (1739-1816) in 1765 undertook a three-year European tour “in the company of John Thornton, the cousin of John Thornton of Clapham”, visiting Voltaire as well as the University of Halle, where Crosse later received an MA degree for his dissertation “on the ruins of Herculaneum.” Samuel’s oblique capturing of this convergence – through close proximity on his album’s pages rather than any narrative note – is of a piece with the volume’s other ‘snapshots’ of amicable encounters and with the presence of culture as a constant, essential ingredient.

CONCLUSION

Thornton’s album offers a material instance of the process through which merchants traded not in goods alone but also in the currency of ideas, literature and culture, thus influencing their dissemination and evolution. Indeed, it illustrates perfectly how, for Thornton and his ilk, culture formed a key part of their worldview and shaped their personal – and interpersonal – expression.

The manuscript records the social and intellectual currents at a formative stage in the young Samuel Thornton’s life; moments of fellowship and affiliation are transformed into a durable record that could be revisited long after his initial journey had ended. His fellow travellers participate in this shared intellectual and social milieu, making visible the kinds of intersection between relatives and friends which laid the foundations of the Thornton family’s activities – activities that extended across commerce, finance, religion, literature, politics, and philanthropy.



References:
Vine, Angus. *Early Modern Merchants And Their Books*. (2025).
ODNB, for entries on John Crosse and John Thornton.

2. A SHROPSHIRE TRIAD

¶ Manuscript receipt books can bear signs of sociability in a number of ways: through attributions and other named references; in the use of several different hands indicating a shared or jointly created resource, sometimes commenting on one another’s entries; and through the artefact’s physical condition. All three indicators are on display in this early 18th-century household receipt book, whose attributions, multiple hands and signs of wear testify to its active, intensive use.

WHO WROTE IT?

The manuscript is inscribed “**Thomas Corbett His Book 1726 Longnor**”. We confidently attribute this to **Thomas Corbett (1699-1750)**. He was one of five children of **Sir Uvedale Corbet 3rd Baronet Corbet of Leighton (1668-1701)** and **Lady Mildred Cecil (1667-1726)**.

The Corbetts are recorded as owning land at Longnor from at least the 1450s. By the early 1600s they owned a significant estate there, including a deer park that was noticed by Leland. They continued to amass land across Shropshire, and the family’s status was given a lift when Edward Corbett (d. 1653) was made a baronet by Charles I in 1642.

Leland does not mention the appearance of the house, but it may have been the 13th-century fortified manor house, which was replaced by Longnor Hall. Work was first begun in 1670 by Sir Richard Corbett, and completed by Thomas’s father Uvedale Corbett in 1693.

Thomas married **Jane Kynaston (b.1702)** in 1723, and we assume they lived, or at least stayed for some time, at Longnor Hall, which then belonged to Thomas’s elder brother, Sir Richard Corbet, 4th Baronet (1696-1774).

N.B: *This is a very good way of curing a Tongue*

A THREE-HANDER

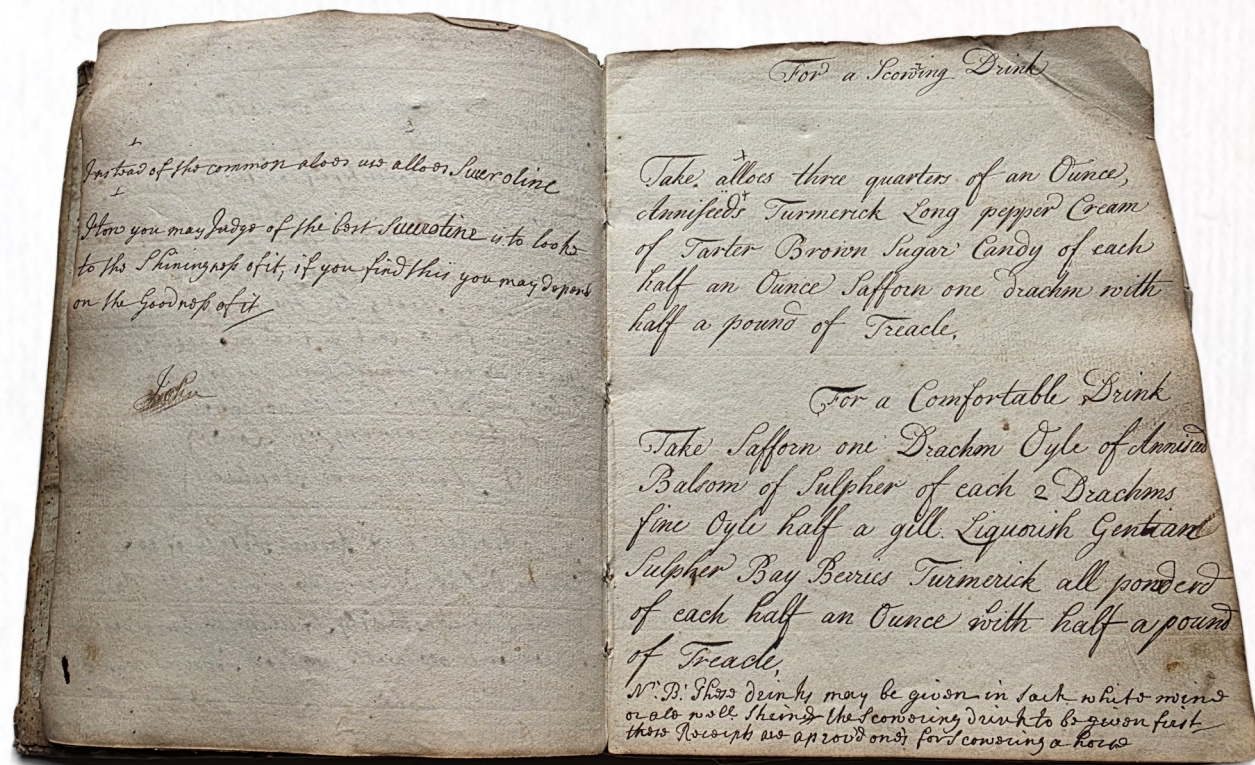
The manuscript contains approximately 100 receipts, and is predominantly written in three hands:

Hand I which we attribute to Thomas Corbett, contributes around 75 receipts; **Hand II**: adds another eight; **Hand III**: adds a further 12 or so; Together with sporadic entries in different hands.

Although Thomas’s hand occurs most frequently, he is joined by several other scribes whose contributions overlap with his. There are two relatively frequent but unidentified scribes (hereafter **Hand II** and **Hand III**): **Hand II** is a very neat cursive hand whose first receipt (“**For a Scowring Drink**”) appears early in the volume on f.3r, and Corbett’s (**Hand I**) remarks upon it set the tone for the manuscript’s interactive character. It begins “**Take alloes three quarters of an Ounce, Anniseeds Turmerick Long pepper Cream of Tartar Brown Sugar Candy of each an Ounce**”. The words “alloes” and “Anniseeds” are each marked with a little “x”, and **Hand I** has added two corresponding notes to f.2v.: “**Instead of the common aloes use alloes Sucerotine**” (aloe socotrine?); and “**How you may Judge of the best sucerotine is to looke to the Shiningness of it, if you find this you may depend on the Goodness of it**”. At the end of this receipt, **Hand I** has again added a note: “**N. B. These drinks may be given in sack white wine or ale well streind, the Scowring drink to be given first / these Receipts are approv’d one’s for Scowring a horse**”.

Hand III makes no such commentary on entries by the previous hands; their contribution instead comes as a cluster of 12 receipts (ff.34r-38r), which appear to have been written at one or two sittings. Among them are soups (“**Craw Fish Soop**”, “**Cabbege Soup**”), a pair of drinks (“**Cowslip Wine**” and “**Shrub**”), a household tip (“**To recover Purple that is faded**”), and a handful of remedies (“**For Pimples in ye face**”, “**For the Mange in a Dog or any other Beast**”).





CONNECTIONS

In the main, it is Corbett whose various notes and attributions help locate our scribes within a nexus of social connections, including several other Shropshire families. His gnomic memo to f.1v reads “Chine of Mutton M^{rs} Corbett did for M^r twiford 15 days Word and 5 days Word wich Thomas did”. While we are not exactly sure as to the meaning of this note, “M^r twiford” probably belongs to the Shropshire Twyford family of Millward and Petton. Another Salopian is John Attwood, who supplies the very first receipt in the book, “The Hoof Salve”, attributed to “John Attwood painter” (The Attwoods were a landed family at Broughton, Shropshire, but the ascription of “painter” is perplexing as we have been unable to find any record of him having been an arms painter). A little later, Attwood also provides “A Receipt for Boots”, although this is written in a different hand to the rest of the volume and inscribed “Mr John Attwood” (f.9r), so we assume he wrote it in himself.

Other connecting threads occur sporadically: “A Receipt to Clean Teeth” (**Hand I**. f.10v.) is attributed at the end: “N.B. the above Receipt was taken from the General Evening post ~~xxx~~ Number 304” (This newspaper first appeared in 1733 and was issued thrice weekly, so 304 would be 1734/5); and “Agst Cankers Mallenders Sellender Cracks Cuts Saddle gauls &c in a Horse” comes with a note: “the above receipts was given me by M^r Leath as an approved one”. (The Leith family was connected to the Kynastons by marriage long before Thomas married Jane Kynaston.)

NB the above Receipt was given me by M^r Leath as an approved one

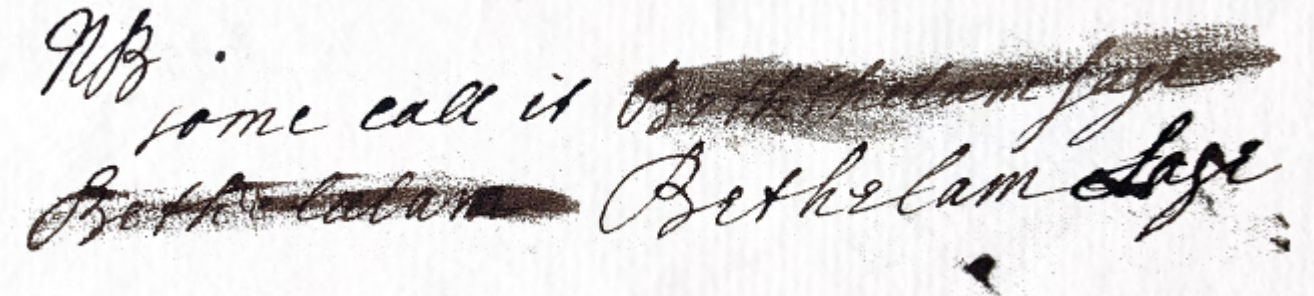
The final entry of the book is “A Receipt for the Dropsey”, which Corbett has annotated at the end: “this Cur,d Lady Betty Beddingfield in the last Stage of a Dropsey”. We assume this refers to Elizabeth, daughter of the Earl of Burlington. She married Sir Henry Beddingfield in 1719 and died in 1751 aged 63.

HORSES, DOGS AND HUMANS

Any attempts at ordering the receipts are usually short-lived, sometimes because the work of another hand has broken the pattern. Matters begin with a small batch (albeit interrupted) of equine remedies: besides the aforementioned “Hoof Salve” and “Scouring Drink”, we also find a receipt for “the Gripes in A Horse” and for “the Turcif in A Horse” (f.4r.); for the latter, you must “First blood your horse”, and the next day administer “the folls Drink”, prepared by boiling overnight “four ounces of bole Armoniac and two handfulls of sheeps dung” in “a quart of Urine”, then adding “Oyle of Spike” and “Oyle of Turpentine”; this you “give [...] to your horse fasting & ride him for half and hour”, repeating “Every two or 3 days untill well”; it only remains to “let y^e smith burn out the buds or eat them out with Roman Vitriol”.

Shortly thereafter, there are treatments “For A Cold in A Horse” and “For Splinters Spavins and Ringbones” (f.6r.); but the equine focus begins to break up, with a receipt “For the Bite of a mad Dogg” (combining the “Liver of a mad dog” with “half an Ounce Rays Herbal” and “Lichen”, and for good measure, “the dog to be blouDED att the same time by slitting his Ears” (f.5r.)), then “The Unparrelled Balsam” (and “Its Virtues”) (f.7r-f.7v), followed by remedies “For An Old Cold”, “For a Stret Cold” (f.8r), and “For a Violent Cold” (f.8v). After a receipt for “A Gentle Scowering for a Horse when it is not to proper to purge him”, attention turns mostly to household and culinary matters – although an equine role unexpectedly appears in a recipe “To make a Hamm” (f.11v), an important step of which is to “turn it twice a day for a fortnight then smoke it over wet horse litter & saw dust for three days”. (Note, however, that “the Horse litter must be fresh every day”).

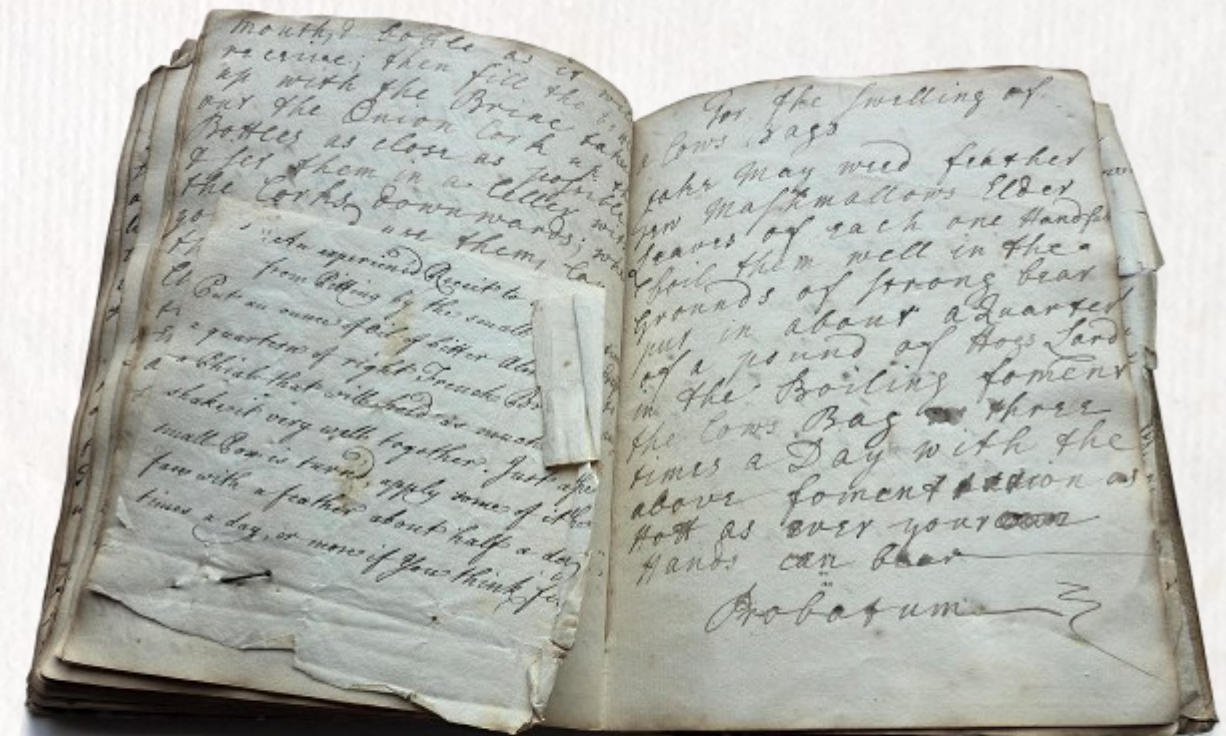
Household remedies are often grouped together: minor injuries, for example, are addressed in a small batch of entries that include instructions “To draw a Thorn out in hand or Foot” and to make “A Salve for all Sores” (f.13v) and “A Wound Water” (f.14r); this batch begins with a receipt for “A Green Ointment to cure any wound old or new” whose ingredients include “a handfull of Betony as much Comfry of magwort Red Sage of bethl Jerusalem Sage, of Southern wood of Rue of Rosemary each a Handfull”, to be boiled together “in a Pint of May butter & as much Suet”; this to be washed with special water comprising another roster of elements beginning with “bole Armoniack” (an endearingly determined *nota bene* reads “some call it ~~Bethelam Sage~~ ~~Bethelam~~ Bethelam Sage”) (ff.12r-13r).



Culinary receipts account for a sizeable portion of what follows, from pickling (e.g. “Musherooms” (f.18r), “Kidney Beans” (f.19r), “Broom Buds” (f.21v), “Eels” (f.22v), “To pickle pork as in Kent” (ff.32v-33r), “To prepare Verdigreese for Pickles” (“NB y^e Verdigreese must be powder,d very fine”)(f.18v), “To Pickel Spratts” - the first four lines of which have been crossed out and restarted to include more detailed instructions (f.23r)) and other kinds of preservation (“To preserve Green Plumbs” (f.17r), “To Dry Tongues” (f.20r), “To preserve Morrella Cherries” (f.16r)) to various drinks (“Current Wine” (f.24r), “Milk Punch” (f.24v), “Orange Wine” (f.31v), “Shrub” (f.37r).

Sugar is called for in significant quantities for several drinks and preservation liquids: “orange Juice for to keep” requires “one pound of Double refined Sugar to one Quart of Orange Juice” (f.9v); and “To Make Water Vinigar” one must add “a pound of Coursest brown Sugar” to “a Gallon of water Boyled” (f.15r). (The directions here become quite specific, insisting that when this mixture “is just warm put a Toast in it with some yest on both sides let it Ferment & put it in a Vessel + till it be disolved” – the superscript symbol corresponding to a note to f.14v: “in any open place in the Sun under Cover stir your Sugar into the water when it boyles +”).

Meat, fish and fowl dishes are represented by the likes of “A Calve’s Head Hasht” (f.22v), “Veal Cuttlets” (f.22r), “To Stew Carp” (f.21v), “To pott Wood Cocks” (f.23r), “To Roast Rabbitts with Oysters” (f.16v), “Calves Foot Pye” (f.29v) and “A Neats Tongue Pye” (f.30r); and, for a feat of imitation, one may wish “To order Bacon like Westphalia Ham also beef & Neats Tongs”, and follow the supplementary instructions for “The pickle” and “To dry it” (f.15r-15v).



Corbett’s batch of some 16 pudding receipts occupy a roughly appropriate position (i.e. after the savouries), and range from the generic (“A pudding” (f.26v); “A pudding” (f.27r)) to more specific variations (“Orringe Pudding” and “Honeycomb Pudding” (f.25r), “Apple pudding or Tourt” (f.25v), “Allmond Pudding” (f.27v), “A French Pudding” (f.27v)).

CONCLUSION

Corbett’s household manuscript abounds with signs of life, sociability and heavy use: its recorded interactions, both within the household and without, sketch some of the social and familial connections that characterised their existence. Responding to the needs of the moment rather than concerns with presentation or structure, it speaks volumes about the priorities and pragmatism of one well-to-do household in early 18th century rural England.

References:
Williams, Gareth. *The Country Houses of Shropshire*. 2021.
With thanks to Dr Robery Colley for his help identifying Shropshire families. £2,500 Ref: 8433

3. NUN BINDING AGREEMENT

¶ A young Catholic woman in search of an education in early modern England had to leave her native home and travel to the Continent where schooling was offered in the convents. It was at just such an institution that one Alethea Langdale temporarily escaped the confines of England’s Protestant rule. But, if this manuscript is an indication of the wider society at St Monica’s, Louvain, she would have found herself in the company of a lively and vociferous group of likeminded women.

WHO WAS ALETHEA LANGDALE?

An inscription to the second blank reads “Alethea Langdale her book with leave, y^e year 1728 July y^e 26”. This probably refers to Alethea Langdale, the daughter of Elizabeth (née Widdrington) (1684-1765) and Marmaduke Langdale Fourth Baron (1685-1771). They had at least four children: Marmaduke (1708-1777); Alethea (1717/8-1738); Dorothy (later Vavasour) (1718/9-1751); and Elizabeth (1721-1786).

Alethea Langdale’s death is recorded in The Non-Conformist and Non-Parochial Registers, 1567-1936 for England & Wales: “[July] The Hon^{ble} Alatheia Langdale. She died of the small Pox at Holme, aged about 20, about y^e year 1738 or 9”.

A note at the beginning of the volume in a later (probably 20th-century) hand suggests that Alethea

¶ **LANGDALE, Alethea (1718-1738).**
Early 18th-Century Manuscript Miscellany.

[Louvain. Circa 1720-30]. Octavo (160 x 100 x 23 mm). Approximately 300 text pages on 17 leaves.

Contemporary reversed calf, rubbed & worn, title label missing.

Watermark: Pro Patria; Countermark: GR.

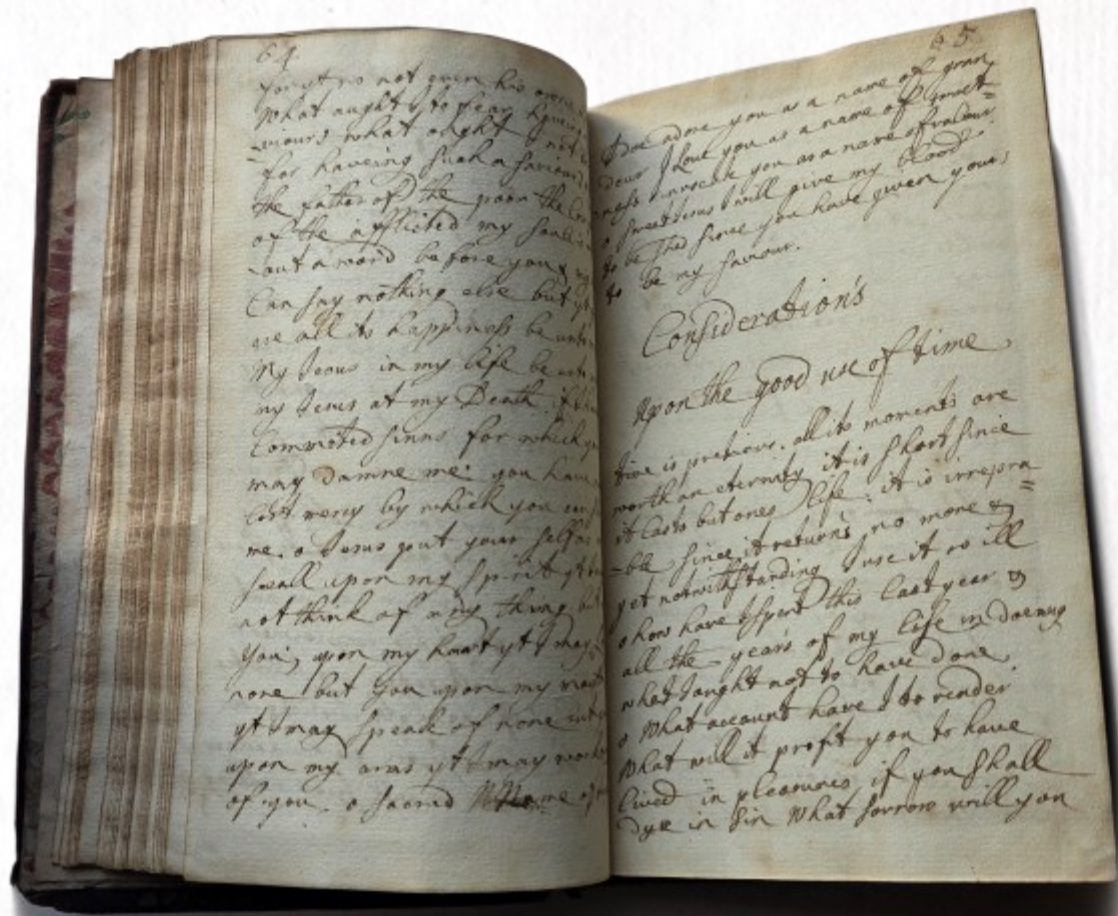
Alethea Langdale her book
with leave, y^e year 1728
July y^e 26

Provenance: ownership inscription to second front blank of “Alethea Langdale... 1728”; pasted-in slip by the church historian Fr Vincent Smith (1900-1985) (“Presented by Fr Vincent Smith”), and bookplate of Ampleforth Abbey Library College, to front paste-down. Some of the books from Ampleforth Library were dispersed at a Sotheby’s auction in 2010.

Langdale was likely a student at St Monica’s, Louvain, a Catholic convent school run by nuns which offered an educational haven for Catholics fleeing England (given that the Langdales were a prominent Catholic Royalist family, this seems probable). The school was suppressed in 1792 during the French Revolution, and later re-established in Newton Abbot, Devon. At least two pieces of evidence offer additional support for this assertion: the first is a “Priore A La Tres-sainte Trinite Pur renouveler en sa presence les promeses & la Consderation du Batem” (ff.104r-110v), which is annotated at the end: “D^r Miss when y^u make y^r oblation fail not to joyn wth y^r self y^r most

aff^t friend and servant. Anna Maria Pulcharia Tunstall”. Anne Tunstall (1678-1758) is recorded as an Augustinian choir nun at Louvain who professed in 1696; her name in religion was Pulcheria. The second piece comes at the end of volume in “A Meditation For New Years Day made at Louvain 1721” (ff.158r-172r). That said, an untitled prayer which is plausibly in Langdale’s hand claims that this “was writ by Sister Compton”. However, we have been unable to identify anyone of this name at the convent (although a Catherine Compton (c.1693-1758), in religion Aloysia, was a Benedictine choir nun at Brussels).

this was writ by Sister
Compton



SCRIBES AND CONTENTS

In all, there are around seven different hands who contribute to this volume, which indicates that the education of novices was considered a shared responsibility. As can be seen from the above dates, some of the entries were written before Langdale’s inscription, so we assume the manuscript was given to her upon her arrival, and that such volumes were routinely prepared and offered to new students.

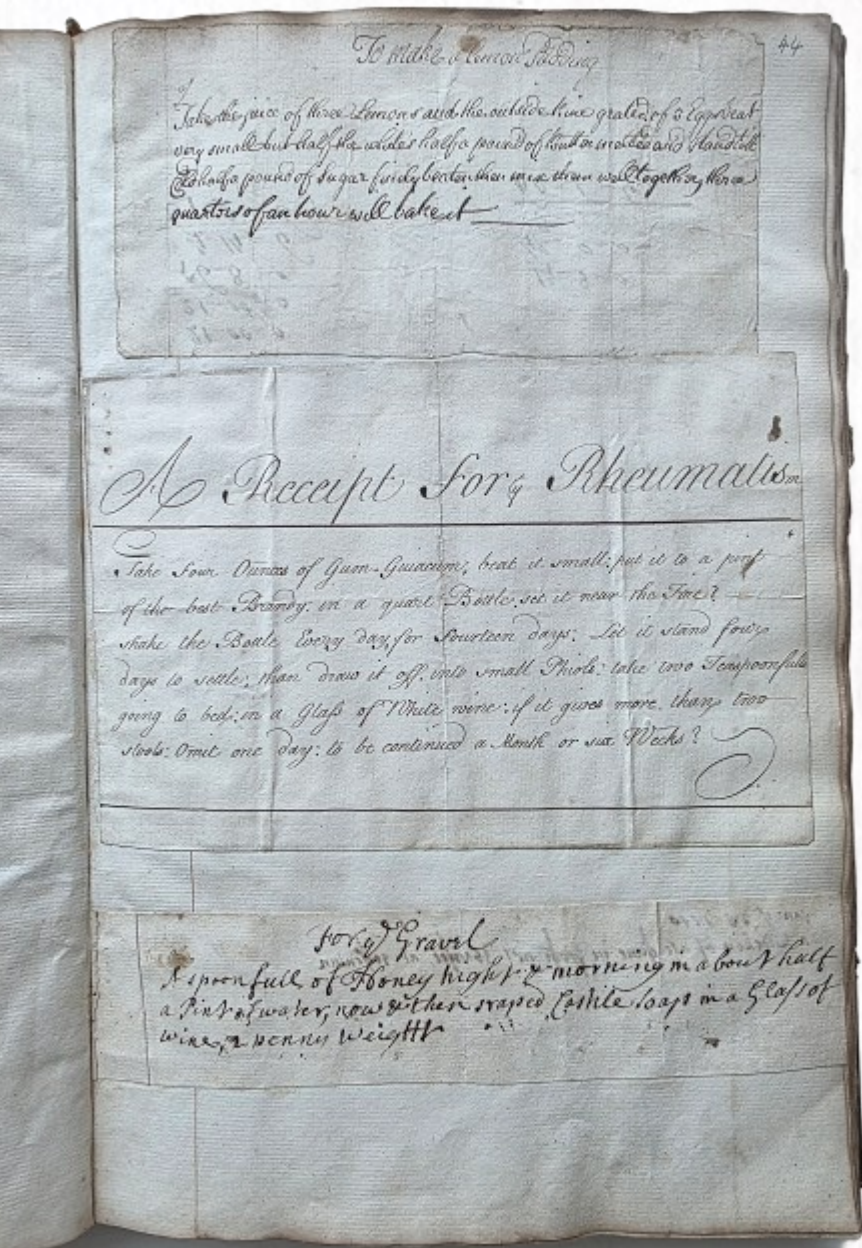
With the exception of a single, untitled prayer and a note which appears to be by Langdale, approximately the first 100 pages are written in two quite similar hands (or possibly one which varies over time). They begin with “The Litany of B^d Ma[r]y Magdalene Containing the history of her Life after her Conversion” (ff.3r-8r) and “A Paraphrase on The Veni Creator by M^r Drydon” (ff.8v-9v), before offering “Meditations” upon “Death”; “Judgment”; “hell”, and “Paradise”. Some 60 pages or so are devoted to “Considerations” upon immediate and everyday concerns (such as “good use of time”) and to longer-term thoughts “upon the too Eternity’s”. As often in religious texts, social rules are regulated through endorsements of “diffidence in y^r Self” and the “effects of humility”. If “Death” is the “end [of] all Worldly happiness”, the book provides guidance on ways “to obtain a happy Death”.

Other contributors offer “Aspirations Or Longings of an Amorus Soul” (ff.111r-116r), followed by several short texts in French (“Oraison al’honneur de ste Anne”, (ff.117r-118r.), “Oraison. “Abrege de Lexercise pour se preparer a la mort” (ff.119r-121v)), before returning to the English provinces, where “M^r Barrett, a Protestant Divine” had “recited a great deal out of the Litany of our Lady, in a Sermon Preached at Midhurst in y^e year 1722” (ff.122r-123r) – a sermon whose argument receives a point-by-point refutation by our scribe.

CONCLUSION

The education presented in this volume advances a diet of Catholic devotion; but by offering it within the encircling security of likeminded women, this work of many voices speaking as one serves another, equally important function: that of enfolding a young woman oppressed by the restrictions of the current mores of her society into a close-knit, supportive community.

References:
<https://www.ancestry.co.uk>
https://www.myheritage.com/names/althea_langdale
<https://wwtn.history.qmul.ac.uk/>



¶ [WEBB, Mrs]. *A Folio Manuscript Book of Culinary Recipes and Medicinal Receipts.*

[Berkshire? Circa 1770-1790]. Folio (310 x 196 x 25 mm). Approximately 120 text pages (including many pinned or pasted in receipts) 128 leaves. The page count does not include the beginnings of an index at the end.

Approximately 120 text pages on 128 leaves. The text comprises some 245 receipts, of which 126 are culinary and 119 are remedies and household recipes. Of the 245 receipts, around 95 have been pinned or pasted in, and 150 have been copied in.

A vellum-bound volume, single red-ruled column to lefthand side of each page, so it was probably bought as a stationer's blank book for keeping the household accounts.

Watermark: Britannia; Countermark: LVG (Lubertus van Gerrevink).

4. WEBB OF KNOWLEDGE

¶ Pinned letters, copied text, and layered experience chart the movement of knowledge and care exchanged between friends, neighbours, and kin in this miscellany of household receipts. The volume is also a strikingly tangible map of social connection, each recipe a token of relationship. Nearly half are pinned or pasted in, preserving the original physical receipts as they were received — an unusually vivid survival of the process of recipe exchange itself. Almost every page records relationships: names, places, and attributions appear throughout, charting a social world of neighbours, friends, and correspondents.

CONTENTS

The contents range widely across culinary, household, and medical domains, as well as social and geographical ones; among the culinary receipts is one for a “Curry” (“Cutt your Chickens or Rabbits into small pieces, then slice a large Onion fine [...], Juice of a Lemon, Walnutt Catchup, Pepper & Salt, Set it over a small Gentle Fire, One Hour will do it [...] Boil Rice very dry and Garnish it with hard Eggs and Onions”), with a note: “The Curry Powder to be bought at the Cock, Wood Street, Cheapside”. We also find recipes for “Fricandeau”, “Morello Cherries in Brandt” (“M^{rs} Calverts”), “To preserve Seville Oranges whole with the pulp in” (“M^r Rudge”), and “To Stew a Rump of Beef”, by “M^{rs} Day”, from the Berkshire town of “Maidenhead”.

Medicinal and domestic remedies are equally diverse, and sometimes come with a string of comments and attributions: “The North America Prescription for the Gout, and Rheumatism” is ascribed to “M^r Collins Horton House”, with the *nota bene* that, “as the Nitre Does not easily Dissolve in Rum”, you should first dissolve it in water, and adds that “D^r Collet uses Sweet Spirit of Nitre”. (f.48r). Closer to home, a receipt “For an Ague a certain Cure”, was from “M^{rs} Madden given me by my Uncle Halden”; a receipt “For the Rheumatism” comes courtesy of “M^{rs} Phillimore”; a treatment “For Swelld Heels in a Horse” from “M^r Rudge”; and “Thieves Vinegar” from “M^{rs} Davison”. This last advises that “Herbs are better if all cut very small”, and repeats the oft-told origin story “that four Malefactors had robbed the infested Houses, and Murdered people during the course of the Plague”.

Dosages are sometimes mentioned; for example “The Jonquin Remedy for the Bite of a Mad Dog – By S^r George Cobb Bar^r” recommends that this is “for a full Grown person – but must be given to Children in smaller quantities – in proportion to their Ages”. Further commentary is added in the form of a supporting claim that “S^r Cobb is said to have cured two persons who had the symptoms of Madness upon them”.

Among the more unusual entries is a pasted-in taxidermy receipt ascribed to “Col Lister”: “To Preserve Birds”, which mixes various quantities of “Black Pepper”, “Ginger”, “Camphire”, “Cloves”, “Allum”, “Nitre” and “common Salt” into a concoction with which “the abdomen of the Animal to be filld”. The poor creature is then to be “sewed up carefully” and a little of the mixture “thrust down the Throat”. After a few days, it may be arranged in the chosen “Position design’d in frame” (f.38r).

Certain receipts indicate a distinct level of affluence:

“The best Black Japan for Coaches” directs that you (or your

servant) “Wash the top of your Coach [^]well

with Chamberlin” [...] “best Drying Oil” [...] “best Ivory Black” [...] “Flock Varnish” [...] “In Winter add half an Oz. of gold [^]of

Letherage” [...] These to be

had at Strouds”. A *nota*

bene adds that the

aforementioned Stroud

“lives in Holbourn a

Colour Shop the Corner

of Southampton Street

~ Flocks Varnish ~ on

Ludgate Hill on the

right Hand Side through

a Court ~ A Womans

Chandlers Shop ~ at

2^s:6^d p^r p^r”. (f.1v). Similarly, four whole pages are devoted to “A Sure a Certain Method to Prevent Blights in Fruit

Trees against the Walls” which is followed by a note: “This Proposition is in Quantity sufficient for Twenty Large

Trees or more. / As Witness my Hand. William Gozna / The above Receipt was Publish’d by Subscription in the

Beginning of the Year 1774 and M^{rs} Webb paid One Guinea for it as a Subscriber”.

Such grandeur may be contrasted with more intimate family references: “To make Walnut Catchup” was initially

ascribed to “E(?) Webb”, but this has been scratched out and re-ascribed to “My D^r Mother”; and on a practical

level “My Father” provides a method “To Kill Moths”. An unusual receipt “To prevent miscarrying” (a mixture of

“Cloves”, “Red Rose Water”, and “refined Sugar”) carries both a laudatory claim and a further instruction in the

addendum: “If any Medicine is infallible this is, and therefore almost invaluable, numbers that could bring a live

Child till they took this have never miscarried since; They must wear a strengthening Plaister to their Back”. The

remedy was copied in 1746, “from a Receipt in M^{rs} Marriott’s Custody”, and later ascribed to “My Father” — an

intriguing note that suggests paternal concern, or at least curiosity, in an area of women’s health.

This Proportion is in Quantity sufficient for Twenty Large Trees or more.
As Witness my Hand.

William Gozna.

The above Receipt was Publish'd by Subscription in the Beginning of the Year 1774. and M^{rs} Webb Paid One Guinea for it as a Subscriber.

SOCIALITY

The folio was assembled by a Mrs Webb, who is addressed directly in several of the receipts, and whose correspondence gathers around 245 culinary, medicinal, and household receipts, which locate the nexus of her social circle in Oxfordshire and Berkshire.

Almost every entry in the manuscript carries a name, a place, or a trace of conversation. Some we can identify no further than the attribution, such as “For the Rheumatism [...] M^{rs} Phillimore” or the instructions “To Make Hams” and for “Friars Balsam” from “M^r Holden Hinxworth”. Others allow a clearer identification: an alternative to Mr Holden’s porcine offering is given in “An Excellent Receipt to Cure Hams” by “M^{rs} Freeman, Fawley Court – Oxfordshire”. This presumably refers to Susana (née Sambrooke) Cook-Freeman (c.1685-c.1770), whose husband John Cooke inherited Fawley Court from his uncle and, abiding with the terms of the will, changed his name to the compound, Cook-Freeman.

Similarly expansive in its attribution is a remedy “for a Cancer”, contributed by “M^{rs} Earle – Shiplake Court – March y^e 28 1784 Approved by an Eminent Surgeon”, answering in the records to Ann (née Biscoe) Earle (c.1748-1834), who with her husband Timothy Hare Earle (1737-1816) rented Shiplake Court near Henley-on-Thames, Oxfordshire, from Henry Constantine Jennings. These names accumulate across the pages, mapping a web of friendship and exchange stretching through Berkshire and Oxfordshire, with connections reaching as far as London, Hertfordshire, and Shrewsbury. Many receipts carry small personal notes or recommendations: “M^r Boteler”, for example, “presents his best respects to M^{rs} Webb, has taken the Liberty of sending the receipt for the Ague”.

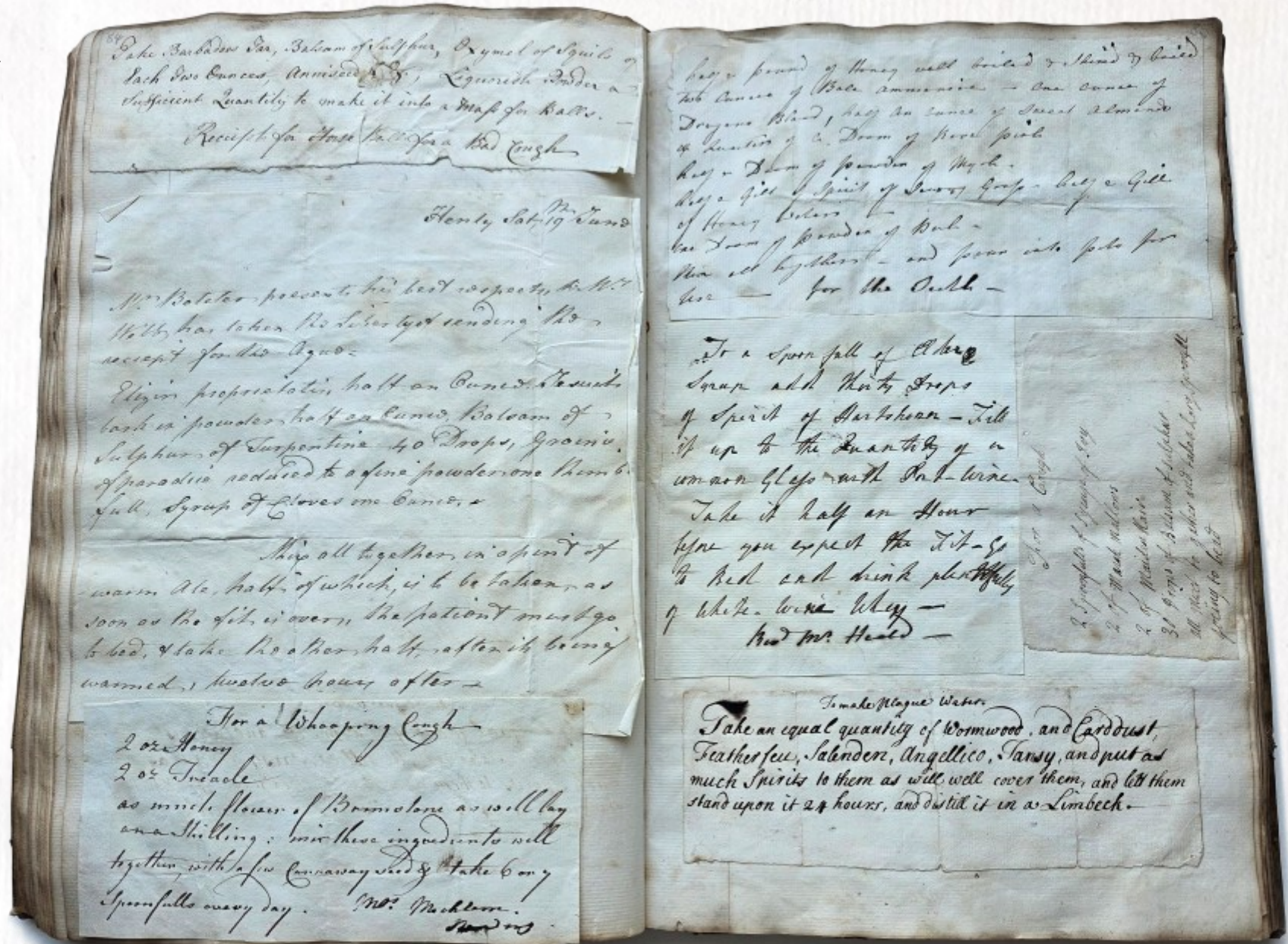
Occasionally Webb adds her own voice, recording judgments and experiences alongside the contributions of others. Some receipts end with a brief endorsement — “and it is very Good” — while others include notes on substitutions or improvements, such as the reminder “NB. A Bull Calf is best, If the Brains do not sufficiently thicken the gravy add a little bit of Butter roll’d in Flower”. The personal messages and moments of commentary help to build a layered document, folding social life directly into the leaves of the book.

The method of compilation mirrors this social texture. At first, the entries are copied in by hand, as though the compiler intended to create a coherent household reference. Soon, though, the method changes: pages fill with pinned or pasted-in slips of paper, sometimes including the correspondence received alongside the recipe rather than isolating the key content. Gradually the manuscript finds a hybrid structure with both forms of inclusion existing side-by-side.

Perhaps, as so often occurs in life, good intentions met the pressures of daily life, so that receipts began simply to be ‘tucked in’ for copying later, only for them to be affixed with pins or paste as a hasty compromise. The result is a shifting rhythm: material is sometimes transcribed, sometimes preserved in full, reflecting a working process that feels immediate and recognisably human. An index begun at the rear of the volume tells a similar story: only a few

entries have been completed before the effort trails off — the sign of someone drawn away, perhaps by other demands, leaving behind a fragment of attempted order amid the flux. But even this apparent haphazardness, and the book’s mix of culinary, medicinal and household, local and distant, familiar and exotic, speaks to the living character of the collection. Its miscellaneous order reflects the complexity of social life itself.

Nowhere is this layering more vividly seen than in the receipt for “**Nervous Pills**,” where Webb has kept both the original cover letter pinned together with the accompanying remedy to f.64v, and her own careful transcription of the recipe to the facing page, f.65r. The correspondence reads: “My Dear Madam, / I have enclosed the receipt for the pills we mentioned to Mr Webb on Thursday, they were prescribed to Mr Cooper about fifty years ago and as you have known him, ^you may be convinced [...] my Sister and myself have receivd such great benefit from them that we always have them ready to take.” Signed “Theo: Hill / Reading”. The note and receipt are pinned to the left, opposite Webb’s careful transcription the facing page (f.65r), which is there ascribed to “**Mrs Hills Reading**”. This page is written on a detached and pinned leaf from the volume itself, so presumably transposed from elsewhere in the manuscript. This intentional juxtaposition of elements to create a double page captures in a single instance the whole shifting methodology of collection and exchange that characterises the manuscript.



CONCLUSION

The lines of endorsement and exchange in Mrs Webb’s volume, chart not just knowledge, but care, obligation, friendship and kinship – qualities that sustain the social world of which this is a portrait. The result is a hybrid manuscript in which the act of compilation itself is materially preserved — each pin, inscription, and ascription is a trace of contact, each name a thread in the web of relationships radiating into and out of the household.

Rather than standing as a finished household book – which was probably the compiler’s original intention – our volume captures the ongoing act of compilation, showing in detail the interpersonal texture of domestic knowledge. Some recipes arrive folded and pinned, perhaps with letters still attached; others are recopied, adapted, or endorsed with approval. In the book’s unfinished index, its layers of handwriting, and its mix of order and disorder, we glimpse the rhythm of a life: things started and set aside, returned to, shared, and remembered.

5. MARTIAL SOCIETY

¶ The ructions of the English Civil War and the Interregnum scattered many unbellicose Royalists across the country in search of a safe haven. One such was Ralph Rawson, who was ejected from Oxford in 1648 and found refuge as tutor to the author Charles Cotton, known for his translation of Montaigne, contributions to Izaak Walton’s famous *The Compleat Angler* (1653), and his many poems, some of which celebrated his relationship with Rawson.

*Amongst the Stationers thou’st rather be,
though thou hast room enough, poor bookth mee.*

It is not known exactly when Rawson first began tutoring Cotton, but the existence of this volume, dated 1650, suggests that before he did so, he found refuge at the Oxfordshire home of a fellow Oxford student, and that he seems to have acted as tutor to his peer’s sister, Elizabeth Goodere.

The prevalence of translations of Martial’s epigrams in this poetry miscellany offers a confounding insight into the education offered to at least one affluent young woman; but one which finds echoes in Cotton’s numerous translations of Martial’s epigrams, and English poetry more widely.

WHO WAS RALPH RAWSON?

Ralph Rawson (1618-1687) was the son of Ralph Rawson of Stockport, Cheshire. He matriculated at Brasenose College, Oxford in 1634, age 16 and graduated B.A. 1638, M.A. 1643, and B.D. 1660/1. Having become a Fellow of Brasenose in 1642, he was among

¶ **[RAWSON, Ralph (1618-1687); GOODERE, Elizabeth (c.1634-?)].** *17th Century Manuscript Poetry Miscellany, Compiled during the English Civil War.*

[Circa 1650]. Quarto (177 x 125 x 18 mm). 253 text pages on 134 leaves.

Bound in contemporary panelled calf, rubbed and worn, covers detached.

A pasted-in clipping from 1795 ‘Gentleman’s Magazine’, to front endpaper, which (we think) incorrectly associates the Elizabeth Goodere of our manuscript with another person of the same name.

Watermark: Eagle (but too tight in the gutter to allow for close identification); Countermark: LC.

Provenance: two 17th-century ownership inscriptions to front endpaper: “Elizabeth Goodere her Book / Margaret Rudyer her Booke”.

*Spes et fortuna valet
Felix appareo semper misera,
Elizabeth Goodere her Book
Margaret Rudyer her Booke.*

[Illegible scribbled text]

[Illegible scribbled text]

those ejected from the college in 1648, probably for Royalist sympathies. He was admitted as a fellow-commoner at St John’s College, Cambridge 1654/5, and later became Rector of Tattenhall, Cheshire in 1661, and Rector of Great Rollright, Oxfordshire in 1667, where he continued until his death in 1684.

Rawson’s whereabouts during the Civil War and Interregnum, as is true of many, were obscured in the chaos and upheavals of the period. It has been established that Rawson served as tutor to **Charles Cotton (1630-1687)**, since Cotton penned several poems to him: ‘An Ode of Johannes Secundus Translated. To my dear Tutor Mr. Ralph Rawson’ circulated in manuscript and was published in Cotton’s posthumous *Poems* (1689); and in at least one other manuscript, Rawson referred to his ‘dear and honor’d Patron, Mr. Charles Cotton’ (Derby Central Library, fmss 8470). In the absence of other evidence, the date of his employ with Cotton is often given as 1648 (when he was

ejected), but our manuscript strongly indicates a prior post: its dedication to Elizabeth Goodere in 1650 suggests that he was unsettled for a couple of years before he became a member of the Cotton household at Beresford Hall, Staffordshire. But how did Rawson come to know Elizabeth Goodere?

CONNECTING RAWSON,
GOODERE, AND RUDYERD

The answer probably lies back in Oxford. A year after Rawson’s matriculation at Brasenose, **Edmund Goodere (c.1620-?)** matriculated at Oriel College. We have no documentary evidence connecting the two young men apart from this manuscript, with its dedication to “Elizabeth Goodere”, but it seems likely they knew each other; and very plausible that, when Rawson was ejected from Oxford, he took refuge at the Oxfordshire home of his old college friend’s family.

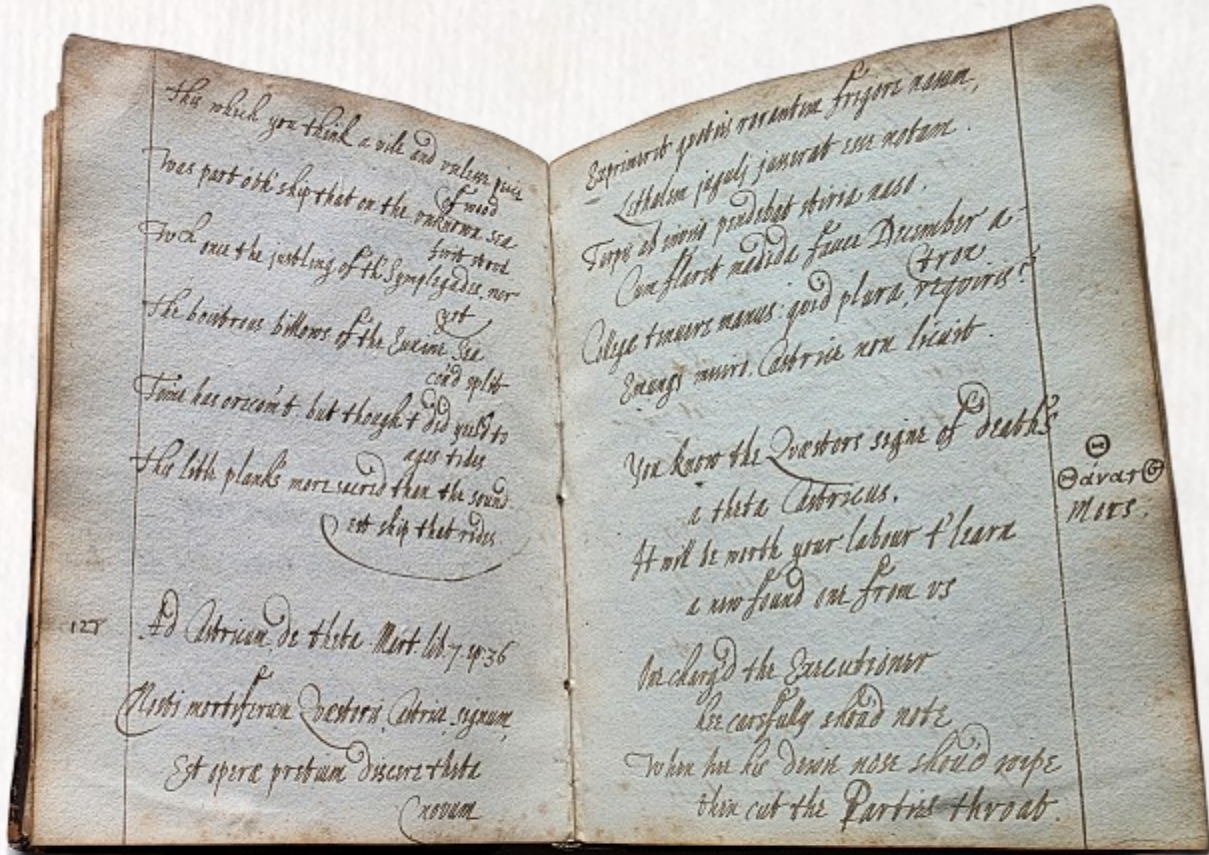
Edmund Goodere was the eldest child of **Edmund** and **Elizabeth (née Meese) Goodere (or Goodier)** of Heythrop, Oxfordshire; of his five siblings, the youngest was **Elizabeth Goodere (b.1634)**, who married **Thomas Rudyard (c.1628-1680)** of Rudyard in Leek (becoming his second wife). They had four children¹, including Elizabeth and Margaret, twins born in 1664 ². We therefore attribute the manuscript inscriptions (“Elizabeth Goodere her Book / Margaret Rudyer her Booke”) to **Elizabeth Rudyer (née Goodere) (1634-?)** and her daughter, **Margaret Rudyerd (1664-?)**.

Two dedications make it clear that the book has been explicitly created for Elizabeth Goodere. One, at the beginning, was written before the main text (“Generosæ admodum et Virginium qua vspia sunt, modestissimæ juxta et spectatissimæ Elizabeth Goodere hoc qualecunq: R: R: D: D: D:”), leaving little doubt that the volume was conceived with her in mind; and another at the end (“horum omnium musæ suiꝑ gratiæ dna elizabeth goodere hoc perpetui amoris et officii qualer cunq”) forms a concluding dedication, so that together they effectively ‘bookend’ the entirety of the contents.

Given the date of our manuscript, we suggest that Rawson presented it to the younger Elizabeth around 1650 and that it later passed from her to her daughter Margaret. But why *did* Rawson present this manuscript to Elizabeth Goodere? Besides his subsequent position with the Cottons, the contents of the volume also suggest a probable answer.

*Suis officiosissimo et
amicissimo*

Radolpho Rawson



THE CONTENTS

Rawson clearly assumes that his dedicatee, Elizabeth Goodere is Latin literate; and at the time of his dedicatory notes, she would have been around 16 years of age. The text consists of epigrams and other short poems in four sections, separated by blanks: the first, and longest, comprises bilingual poems, mostly by Martial, with others by various Renaissance humanist thinkers. These are arranged in pairs, with the original Latin followed by a translation into English (all untraced, so we assume they were originally by Rawson). The three shorter sections mainly feature poems in Latin by humanist thinkers, with just a few translated into English.

Epigrams, with their challenge of compressing meaning into a few pithy lines, were an ideal form for learning Latin beyond the basics. These texts, taken together with the dedications, therefore presuppose a fairly sophisticated level of Latinity in the reader. All of this suggests that Rawson was acting as Elizabeth Goodere’s tutor – and a tutor, moreover, who made some unconventional choices of epigram.

The selections have no overt structure, and perhaps the best way to navigate the book is provided by Martial himself:

“Sunt bona, sunt quaedam mediocria, sunt mala plura / Auæ legis: hic aliter non fit Avite liber”,
translated by Rawson as:
“Some good, some things indifferent; many ill / you’l read or else a book wee should not fill” (f.3r).

The miscellaneous nature hinted at by this couplet is largely reflected in the arrangement of the poems: some seem to be clustered by theme, but any consistency quickly dissolves. For example, a trio by Martial concerning wild animals (“De Sue” / “A sow-in pigge dart-struck and wounded through / At the same time both lost and gave life too”; “De Elephante”; and “De Tigride”) is interrupted by “De Aufidio. Sannazarius” an epigram by the Italian humanist poet, Jacopo Sannazaro (1458-1530), on Aufidio’s regret at going to battle (“Aufidius in a fray being almost slain / To the Chirurgeon searching to his brain / Thus groaning said why do you vex me so? / I had no brains when I did thither go”). The text then returns to Martial, who offers advice on loyalty of servants (“De Coqio” / “To pleas the tast at large is not Cooks art: / A Cook should have his Maisters tast by heart”).

A later, longer sequence conveys still better the lack of congruity in arrangement, as well as the range of material Rawson has selected: we move from “Ad Sectum Martialis l:2. Ep:3” (“Sextus, you nothing owe”) to “In Jesuitas. Buchananus” (i.e. George Buchanan (1506-1582), Scottish historian and humanist scholar), then to “Nola to th’ Jesuits a bow, / Fair France an arrow gave” (by Cristóvão Ferreira (c.1580-1650), a Jesuit missionary), then back to

Martial for an eight-line epigram (“May I persish, Decian, if I wou’d not be”) and a 17-line poem (“Well, bid me put forth books anew / Scarse did you full two pages view”), thence to “Catallus. Ep: 3” (“Yee Venus’es, yee Cupids: you that be / Mongst men most given to Love lament wth me”).

This disregard for strict ordering allows Rawson a certain freedom to include anything he wishes and to encompass life in all its complementarities and contradictions; but he is careful to issue a disclaimer via a Martial epigram: “Pray read me with that face you use to see / Your fool Latin or th’ mimick Thymele / Your Censorship my harmless sports may bear / My book is wanton, but my life ^is clear”. Having disavowed himself, Rawson can safely occupy an ambiguous space in which “Hee longs for’t, courts her, and does woo / Nay sends her many a token too” – perhaps leaving Elizabeth Goodere wondering whether this was directed at her. The book itself, after all, is avowedly a token.

In what reads distinctly as a further step across the threshold of propriety, Rawson later takes lines from a long poem entitled ‘Richarto Fratri’, in Jean-Jacques Boissard’s (1528 1602), *Poemata* (1574):

“Paupertas vitium Richarde non est / Sed leprae speciem fatere: qua si / Æegrotus teneare non te amici, / Non consanguines volunt propriquum”, and loosely – not to mention lewdly – translates thus:
It is no vice this povertie,
Dick, but a kinde of leprosie
Of wch, nor Friend, if thou be sick,
No kinsman will come nere thee Dick”.

This poem shifts the tone beyond liminal safety and into a transgression of social boundaries, but he swiftly uses miscellaneity to switch the tone back to safety (“Ex Græco. Theod: Beza” / “You drew one piece of Phaethon, / Another of Deucalion: / What either may be worth y’ enquire? / Troth! this deserves water, that fires”).

EPIGRAMS, EDUCATION, MARTIAL

The epigram as a literary form was a pervasive presence in early modern English culture, but, as Moul argues, has “attracted relatively little critical attention” – this despite its accounting for a large portion of the output of poets such as George Buchanan, Thomas More, George Herbert, Andrew Melville, and Ben Jonson. The reasons for this scholarly neglect are unclear, but its ubiquity in the 17th and 18th centuries is undeniable. Its dissemination often began in the classroom, where, as Moul explains, “pedagogical practices and tools linked brief Latin verse with the earliest stages of education”: its succinctness functioned as a mnemonic aid, for example in “the versified ‘morals’ attached to Aesop’s fables”. It followed that “brief epigrammatic summaries of a topic, in elegiac couplets, were also the first kind of verse children were expected to produce themselves”.

Martial, though an admired exemplar of the epigram form, was in other ways an incongruous choice for the edification of young minds; his reputation for ribaldry was one reason for the scarcity of English translations of his

It is no vice this povertie,
Dick, but a kinde of leprosie
Of wch, nor friend, if thou be sick,
Nor kinsman will come nere thee Dick

work (the first significant rendition was published by Thomas May in 1629 as *Selected Epigrams of Martial. Englished*). We can find no evidence for the wide use of Martial in schools during this period; Rawson, however, clearly favoured it, since Martial’s epigrams appear not only in Elizabeth Goodere’s volume but in many of Charles Cotton’s surviving manuscripts, some of which would find their way into his posthumously published *Poems* (1689).

Hee loves your ~~boie~~, boie, barbell, sons
your oisters: but not you: paps,
O I afford to ~~se~~^{feast} so high
hee woud be my friend too.

SOCIAL LIVES

This manuscript exemplifies the social life of writing. At its centre lies the relationship between Ralph Rawson and Elizabeth Goodere — a connection at once pedagogical, intellectual, and possibly affectionate or concupiscent. The double dedication to Goodere and the ribald epigrams test the boundaries of propriety and even occasionally step over it; and the care inherent in the over 200 epigrams diligently copied and translated allows the miscellany to oscillate between instruction and intimacy. Its purpose seems deliberately ambiguous: a record of tuition, a token of esteem, a devotional offering? Yet in this uncertainty Rawson opens a space for interpretation and response — an ambiguity that mirrors the complexity of social bonds in which affection, duty, and self-fashioning intertwine.

Rawson’s manuscript serves as an excellent example of the mid-17th-century “transition from monolingual to bilingual epigram compilations” – but with a key difference. Moul observes that bilingual epigrams tended to be contemporary, or at least more recent epigrams, while classical and other early sources were included solely in Latin, whereas in our volume, classical sources are paired with their English translations and are juxtaposed with the near-contemporary (for example Buchanan, Boissard, and Sannazaro).

The volume thus functions as a highly sociable site of knowledge transfer — across ages, between people, and through translation — manifesting education as an exchange. It becomes a nexus of relations: between Rawson and Eilizabeth Goodere; between Rawson and his later pupil Charles Cotton, whose Martialian translations echo those in this book and suggest an influence on the poet’s development; and between the mother and daughter who inscribed their ownership within its covers — Elizabeth Goodere and Margaret Rudyerd.

CONCLUSION

Composed amid the turmoil of the English Civil War and the uncertain years of the Interregnum, this manuscript materialises a tapestry of social bonds, underscoring the importance of constructing one’s own constellations of connection in times of fracture. When institutions dissolved and familiar hierarchies collapsed, people like Ralph Rawson sought safety and purpose through the bonds of friendship, patronage, and teaching. This volume suggests that, in the shelter of the Goodere household, those broader societal dislocations gave rise to a smaller, more intimate social fabric. Through Rawson’s gift we have a testament to that fabric’s weave and can glimpse some of the many threads that made up early modern English society.

The manuscript also gestures toward the wider currents of education in 17th-century England, particularly the limited but vital forms of intellectual life open to women within domestic settings, where language and learning became instruments of belonging and self-fashioning. Beyond its immediate circle, it resonates through Rawson’s later connection with Charles Cotton, whose enduring fascination with Martial’s wit and precision may owe something to the pedagogical encounters first embodied here. In both its structure and its substance, the book reveals how social worlds were rebuilt through education, dialogue, and epigram — bearing witness to the ways in which writing itself became a means of constructing community, continuity, and identity in a society suffused with upheaval.

£9,500 Ref: 8373

References:
Moul, Victoria. *A Literary History of Latin & English Poetry: Bilingual Verse Culture in Early Modern England*. (2022).
Fitzgerald, William. *Martial: The World of the Epigram*. (2007).
Sullivan, J. P. ‘Martial and English Poetry’. (‘Classical Antiquity’. Vol. 9, No. 1, 1990).
The Register Booke belonging to the p[ar]ish of Church of Heythrop. https://www.ancestry.co.uk/search/collections/61056/records/1412678?tid=&pid=&queryId=4121079c-2cf2-4b67-92ea-717b64bf4558&_phsrc=jmk677&_phstart=successSource
Ancestry.com
Dugdale, William, Sir. *Staffordshire pedigrees based on the visitation of that county*. (1912).

6. ECLECTIC COLLECTING

¶ Layered hands, refined recipes, whole sections transplanted from earlier notebooks, and a dizzying variety of material make this feel less like a finished book than a living object built up over years of borrowing, exchanging, and refining. At play throughout are an unrestrained curiosity and a bracingly miscellaneous approach to ordering: remedies sit beside metal-casting instructions; cheese-making diagrams rub up against methods for preserving prints; instructions for curing horses, brewing beer, preserving peaches, making ink, mixing sealing wax, aging rum, anatomical preparations, and carrying fish alive are all collected with the same alert attentiveness.

This manuscript's refusal to confine itself to any single domain and its comingling of domestic, scientific, culinary, veterinary, antiquarian, and artisanal knowledge are both compelling and reflective of the voracious and unbounded ambition of its primary author, William Hanbury. As befits a receipt book of this breadth, its pages conjure a web of contributors. Hanbury has applied his personal flourishes generously, with careful ascriptions, conversational notes, and embedded narratives concerning who gave what to whom, where, and under what circumstances. Together these create a textured manuscript that functions not just as a repository of techniques but as a material record of the lively, interconnected world from which they were drawn.

All of this is amplified by the manuscript's physical form and the signs of continual use. Whole sections have been loosely inserted or stitched in, others excised; earlier gatherings have been transplanted, and certain recipes reappear in altered or refined states—evidence of a compilation that grew organically over decades. Domestic cookery, artisanal craft, experimental chemistry, horticulture, archival practice, and continental fashions do not merely coexist: they jostle, overlap, and re-emerge, forming a working miscellany shaped by the shifting interests and social interactions of its compiler.

¶ [HANBURY, William (1725-1778) and others]. *An Exceptional 18th-Century Manuscript Receipt Book*.

[Great Langdon, Leicestershire. Circa 1720-1750].

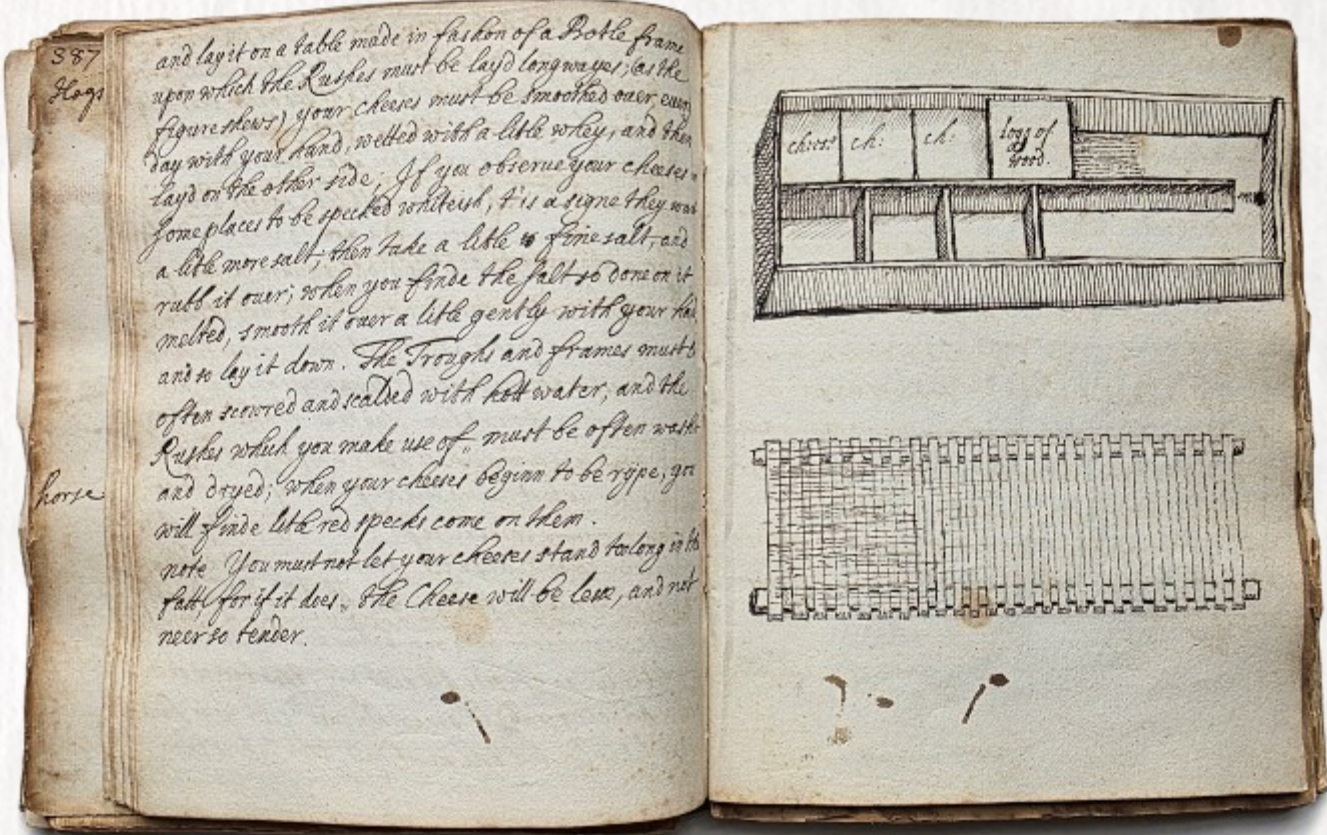
Quarto (205 x 164 x 18 mm). Approximately 192 text pages on 108 leaves.

Contemporary vellum-backed marbled boards, rubbed, spine worn, with two large nicks.

To make Cheese as is made at Herve or Limbourg.

ATTRIBUTION AND BIOGRAPHY

The manuscript itself offers a trail of clues that point towards its compiler. Names recur with the intimacy of family: “my Mother Hanburys way”, “Sister Hanbury”, and occasional initials —“WH”— punctuate the pages. Tying these clues together is a note that appears in the recipe “To Carry Fish alive”, reportedly “given me by Mr Washborn which he had Rec[eiv]ed of Sir Clement Fisher”; but the scribe adds a *nota bene* claiming “Mr Bird of Claybrook gave me” the receipt, which Bird, in turn, “had from Waken of Shipshead who brought me some Trout 30 Miles alive”. The village of Shepshed is just under 30 miles from Church Langton, whose rector was the eccentric author and philanthropist, William Hanbury (1725-1778). We therefore ascribe the manuscript to him, with earlier contributions by relatives – probably his parents, Ann (née Ward) and William Hanbury (1695-1750), of Bedworth, Warwickshire.



The Oxford-educated Hanbury’s life, intellectual temperament and turbulent career illuminate the manuscript’s eclectic, restless character. He entered the Church with a fervour matched only by his passion for horticulture – an enthusiasm he cultivated during his Oxford years and took to the prosperous rectory of Church Langton, where he arrived in 1749 already committed to ambitious schemes of planting intended to fund local charity. By the early 1750s his nurseries were flourishing, yet his urgency and uncompromising manner brought him into conflict with powerful parishioners—particularly the Pickering and Byrd sisters of West Langton Hall—who thwarted his plans to expand onto glebe land. Undeterred, he developed plantations at Tur Langton and Gumley, importing seeds from Britain and North America, and in 1758 formalised the enterprise in a trust. His *Essay on Planting* set out a bold vision in which tree sales would finance improvements to the church, a schoolmaster, a hospital, and more.

His schemes only grew larger: a public library, annual choral festivals, and ultimately an immense minster to rival St Peter’s in Rome, complete with a picture gallery, school, almshouse, hospital, vast library, printing office, and no fewer than six professorships. These designs overreached both local goodwill and financial reality, and his disputes with trustees and collaborators, including the Oxford music professor William Hayes, stalled or sank many of his projects. But even in failure they reveal the scale of Hanbury’s ambition and the restless, expansive idealism that remained central to his identity. It was a worldview that would, in a more modest form, continue to support charitable and educational work in the Langtons long after his death.

Hanbury’s lively, acquisitive, wide-ranging temperament and interests animate the manuscript, acting as a mirror to the dense network of correspondents, neighbours, experts, and family members whose contributions he actively sought out. The volume embodies the intellectual life of a man whose curiosity exceeded boundaries, drawing in material from every direction and stitching it into a working book that grew, layer by layer, alongside him.

DIVERSE DIRECTIONS

The eclecticism of both man and manuscript becomes clear the moment one begins to take stock of its contents. Within its pages we find both the alarming instruction to “Take the living Cock and Pull him, then kill him when he is almost Boiled” (when brewing “Cock Water for the Consumption and Cough of the Lungs” (f.1r)) and the more innocuous everyday receipts for “Ginger Bread [...] M^{rs} Becher” (f.54v), “To salt Hams [...] M^r Boons way” (f.55r.), and “Kitchup M^{rs} Smithsons way of Makeing” (f.55v). There are not one, but two receipts for the straightforwardly named “Horse Balls”, courtesy of “S^r John Franklyns” (f.7v) and “Markhams” (ff.7v-8r), and later the grandly named “Dutchess Dowager of Marlborough’s Rec^t for Sauce to Carp” (ff.69r-76v).

The remedies also cover quite a bit of ground, from the fairly mild treatment “For a Loose Tooth” consisting of a glue of “Myrrh” and “Honey” (recommended by “Peter Hemmet Operator for the Teeth”) (f.95r), to the decidedly potent receipt “To Make Liquid Laudamum” (“Take two ounces of Opium & ounce of Saffron [...] Cloves [...] Mace [...] pint of sack [...] strain it off thro flannel”) (f.58r). The medical strain also ranges across species, covering the likes of “D^r Farrers Rec^t for the Gout in the Head” (f.90v) and “Hysterick Disorders” (to be taken in “a Little

White Wine, or Spa Water” or “Black Cherry Water” depending on age) (ff.4v-5r) as well as treatments “For a Cold in a Horse either new or old, - S^r John Franklyn” (f.7r.), “To make a Horse Stale in a Fit of the Cholick” and “For a swelld wrease Leg” (f.8v). Several entries address aquatic matters, among them “M^r Tull’s method of Gelding Fish”; another reference to “M^r Tull” notes that he “makes his Paste for Fish only of the Finest Flower & Water” – a formulation we have been unable to locate in any published work. However, Hanbury clearly reads the Royal Society’s *Philosophical Transactions*, to judge by his note: “For further account of the Anatomy of Fish and the places of the several parts in them see D^r Ch. Prestons Acco^t in the 2^d vol of the Philosophical Transactions Abridged by Lowthorpe a Curious Piece p.847” (the same publication also printed the “Virtues” of a currant jelly for “Sore Throat and Cold” (f.91r)). After several more piscine references, he concludes this section with the remark “Collin’s anatomy of fish is a very good book it costs about 1-5-0”.

Such veterinary cures and livestock advice keep company with botanical, domestic, and imported remedies, some of them fairly specific, and with accompanying notes that broaden the volume’s reach still further. “S^r Theodore Mayerns Rec^t against Giddiness and Swimming in the Head” (i.e. Sir Theodore de Mayerne (1573-1654/5)) includes Mayern’s claim that it “was prescribed to my Father S^r Cornelius Vermuiden when he was 70 years of age” (f.93r) – referring to Sir Cornelius Vermuyden (1595-1677). Although it bears some resemblance to other contemporary remedies, it appears not to have been published, so we assume these notes were copied out from an earlier manuscript.

*L. I slay has a method of inamoling
an Impression of a Seal in Wax which
cannot be taken off
John Hill Esq. Member for Higham
Lorrorr shoud it come out as near as I can
Procollet it is as follows—*

INKS AND IMPRESSIONS

There is a striking body of material concerning inks, metals, impressions, and preservation. Among numerous formulas for ink is “S^r Simon Degs Ink for Records” and “To Thin Ink which is too Thick” (ff.10r-10v); and later, “To make good Ink” and “Ink for Records” has the following note sandwiched between them that points to an expert source: “This Rec^t was given me by M^r Holmes Keeper of the Records in the Tower of London” (f.31r). This surely refers to the archivist, George Holmes (1662-1749), who indeed held that post at the Tower, and was best known as the editor of Thomas Rymer’s *Fadera*. Over the page a note adds the following details: “M^r Fowler’s

Rec^t the same Mr Gibbons Uses and I suppose what he serves the Exchequer wth". An interlinear note here in different coloured ink reads "Ink to make the best ... A Rec^t of it is given in Rays Historia Plantarum under the Head Galls". There are indeed recipes for oak-gall ink on p.1390 in volume two of Ray's work (1704), and although the first one is close they are not identical to those in our manuscript.* The interest in preservation covers various kinds, including another compound "Communicated by Mr Holmes" which is to be employed in archival restoration: "A Liquor to wash Old Deeds writings &c whereby they are renderd as Legible as when first wrote" belies his otherwise careful attitude towards preservation, when he casually observes that "you will by Trial soon see whether it is too strong" (f.29r). Another sort of preservation is addressed in "Iron or Steel to keep from Rust Mr Homberg's mixture" – a mixture of "Camphire" and "Black Lead" dissolved in Hog's Lard" (f.29r).

Material on recording and collecting includes a proliferation of techniques for taking impressions: "Medals to take off" and "Casts in Brimstone" are ascribed to "D^r Mortimer" (f.33v); and to "Cast any Herb Flower or Insect to

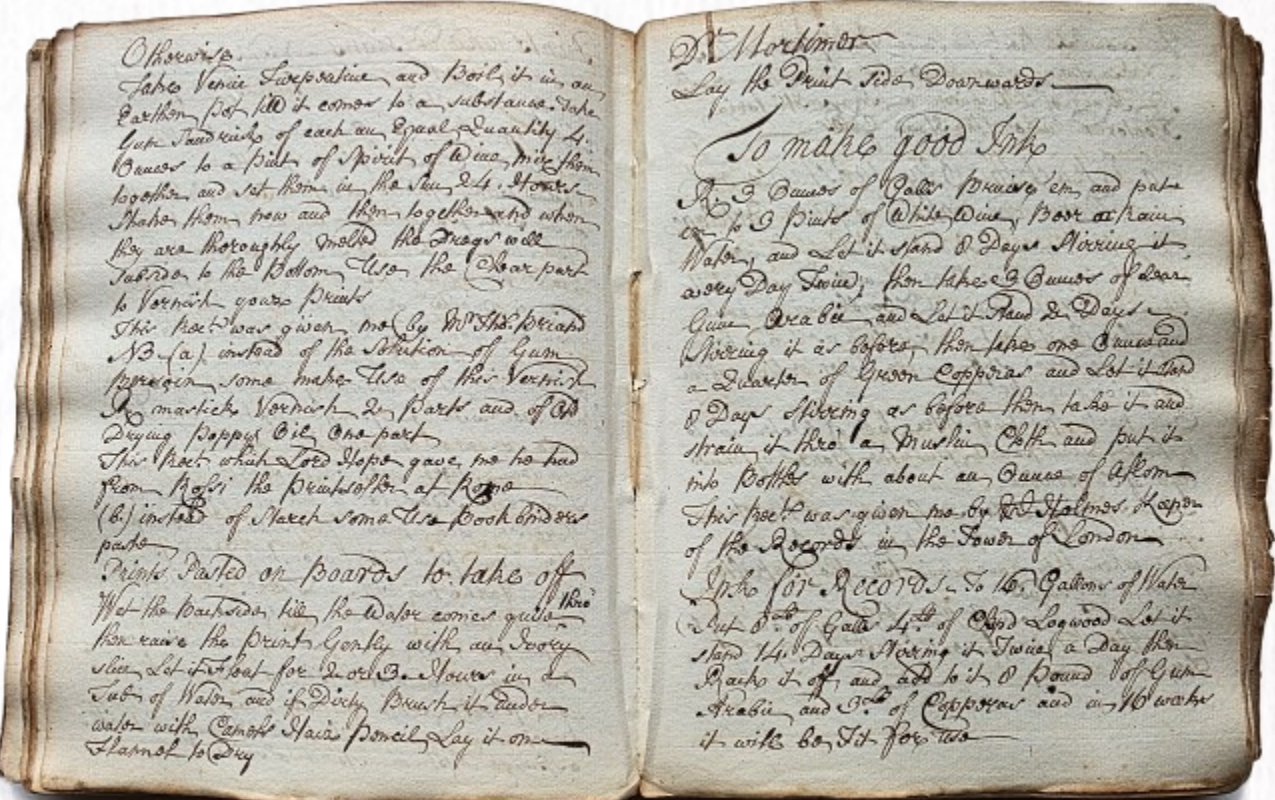
the Life in Lead Silver Pewter or Block Tinn", attributed to "Mrs Wilcox", directs that one pours "tthe mettle you desire" into a mould of "Plume Allum [...] Brickdust" and "Plaister of Paris" to produce a "Finely Cast" specimen. There is even an early example of nature printing, entitled "Leaf – To take off its Shape and Fibres – (or a Plant)" and calling for "the Smoak of a Wax Candle", pressed "Gently between a Sheet of Paper" (though the admission is made in a note that "it is easier done by Printers Ink and more Exact") (f.28r).

Meanwhile, the restoration and preservation receipts continue, with that bane of the restorer's art, "Prints Pasted to Boards" ("D^r Mortimer"); although the remedy seems simple (soaking the print in clean water), it still requires some specialist equipment: "an Ivory slice" and "Camel's Hair Pencil" (f.30v). For protection of "Prints and Drawings", there is a most unusual two-page receipt: "a Varnish for them that bears washing a Rec^t from Rome given me by Lord Hope", which includes variations on the ingredients. Towards the end it muddies the provenance with the note: "This Rec^t was given me by Mr Tho^s Briand", but after another variation, it reiterates the source as "Lord Hope" (who in turn procured it "from Rossi the Printseller at Rome"), and adds a final alternative: "instead of Starch Use Bookbinders paste" (f.30).

ROVING RECIPES

While not all receipts lead to Rome, a number of them are equally well travelled. The culinary material is particularly wide ranging: some is contributed from across England and Ireland ("(Dorchester) to Brew Mr Banks of Middletons Rec^t to Brew Strong Beer Calld October", ascribed to "Mrs Lee of Cold Ashby"(f.65v); "To make Crawfish Soop from Mrs Philot at the Tunns at Bath" (ff.69r-76v); "Mr Lugg of Gainsboroughs Rec^t to make most Excel^t Punch given me by Mr Mellish" (f.66v); "Usquebaugh to make after the Irish manner a Rec^t given by Mrs Maunsell" (f.66r)); other receipts have an aspect of the travelogue, as Hanbury apparently records his overseas encounters, relaying methods "To make Spanish Bread as they did at Aix when wee weere there" (f.48) and "To make Cheese as is made at Herve or Limbourg"(f.51v-53r). A cheat recipe to make "New Rum to Taste Old" by burying the cask, according to "Major Wilmot", is the method used by "the Planters in Jamaica make their Rum of one Years Old to Tast as if was 30 years of Age" (f.67v).

For ways of consuming members of a species whose own roaming has been fatally curtailed, one need look no further than the recipes treating fish and crustaceans. Besides the appropriately lengthy "To Dress a Pike if he be above ½ a yard Long" (extending over a page), there are instructions "To make Crawfish Porridge", and to dress the likes of "Chubb" "Eels", and "Carp" (all ascribed to "Walton", with the last acclaimed as "a most Excel^t good one and the best way of Dressing a Carp – W. H."). The receipt to "Clean Lampreys" combines squeamishness and snobbery in its observation that the "Principle Point in Dressing Lampreys is to have them thoroughly Cleansed from the Filth with which they abound more than any other Fish", since unless they are cleaned carefully "I am told they will be very unwholesome", so "we never trust the Servants to do this", preferring instead "to employ Persons who make it their Business and who have a Penny a Lamprey for their pains" (ff.69r-76v).



*To make Meermans Biscuit, such as was
made at Dept. when we weere there.*

SOCIALITY AND EXCHANGE

The manuscript’s extraordinary range is matched by its dense social fabric: nearly every page bears witness to a gift, a conversation, or a chain of transmission. Sometimes the social network is straightforward and domestic, as in the note that “This was given M^{rs} Hanbury by M^s Waters at Harleston and the Powder of the Ingre^{ts} is to be had at M^r Grendon a Relation of M^{rs} Stanians” (f.20r); some exchanges preserve the texture of professional generosity or rivalry, as in the entries at f.34r–v which record methods for “Plaister of Paris” and “To take off the Impression of Seals or Intaglois”. These are ascribed to “Tho^s Sadler”, to whom the compiler appears especially grateful since “Jewellers Commonly carry about them a Little Box for that purpose, [it] is a kind of Black Wax” but although “They have formerly given me some” they “always declined telling me the Composition”; yet scarcely has this unusually candid recipe been noted before we find a second, competing “Rec^t for the same” from “Mons^r De la Porte”. We also get a glimpse of neighbourly expertise mobilised in moments of domestic crisis in the receipts “To Recover a Pidgeon House when almost Deserted” and “To make Pidgeon House Loaves”, the latter being “M^{rs} Bechers Method by which she recovered her Pidgeon House when almost Deserted” (f.40r).

The social spheres at play also take in the voices of local women whose remedies were trusted and repeatedly sought out, such as those of the aforementioned “M^{rs} Lee of Cold Ashby”, whose recipe “for Convulsion fitts” carries the added commendation that “M^{rs} Scattergood sayes it verry seldom misses to cure Children of fitts” (f.59r). Others reflect a loftier source of information. A recipe titled “M^r Clark the kings baker’s rec^t to make a doz of French Rolls – NB. Smart the Baker at Northampton was prentice to M^r Clark” preserves a line of transmission from royal kitchens to provincial practice, elaborated through notes on ingredients, yeast, and technique (“The King used to have a Little Rye mixed with them Viz” (f.59v–60r)). Several remedies reach back into earlier manuscript culture: “S^r Theodore Mayerns Rec^t against Giddiness and Swimming in the Head” (i.e. Sir Theodore de Mayerne (1573-1654/5)) includes the claim that it “was prescribed to my Father S^r Cornelius Vermuiden when he was 70 years of age” (f.93r), representing a chain stretching across generations and manuscript traditions.

Other entries blend anecdote, hearsay, and local lore: “Rats Dung pulverised Cap^t Hardy says to his knowledge Cured the Garrison of Gibraltar” (dated 1727), “Onions [...] will cure the Scurvy say the same Author” and “M^{rs} Compton (the Majors Wife) says she has known a Person Cured of an Asthma by Eating Carrots” (f.94v). Another early entry records instructions “To make the Snake Root Brandy [...] D^r Farrer 1729” (f.3r).

Alongside its attributions, the manuscript’s changing hands make its social life materially visible. Parts of an earlier section written on late-17th-century paper are in a different hand to the later leaves, suggesting that portions of an older family notebook—likely compiled by previous generations of the Hanbury family—were transplanted and continued in use well into the 1720s and 1730s. These older gatherings sit beside pages in Hanbury’s own hand which include recipes that were probably copied from earlier sources, while further clusters in at least two later hands add recipes, cures, and observations drawn from their own circles. The result is an intergenerational document passed between family members, augmented by neighbours and specialists, and kept open—literally and figuratively—to new contributions.

These accumulated voices—family members, neighbours, medical practitioners, jewellers, bakers, military officers, gentry households, and specialists—give the manuscript its distinctive texture. Knowledge circulates here through kinship and locality, professional networks and printed authorities. This is not merely a repository of techniques but a material record of the conversations, obligations, borrowings, and shared experiences that enabled the movement, and sometimes the evolution, of those techniques.

CONCLUSION

Taken as a whole, this manuscript offers an unusually vivid record of how knowledge circulated in an 18th-century household—by being copied, tested, adapted and continually renewed. Its multiple hands, mutable gatherings, and densely attributed entries preserve not only the techniques themselves but the relationships and provenance through which they moved. In its miscellaneity, it mirrors the unbounded curiosity of William Hanbury; in its attributions, the breadth of the networks he inhabited; and in its physical accretions, the long life of a working manuscript that invited continual addition. What survives is a material trace of social exchange, intellectual restlessness, and domestic expertise, and a rare window onto the intertwined worlds that physically shaped it.

£8,500 Ref: 8381

7. STICKING TOGETHER

¶ Lepidochromy is a technique once widely used to preserve butterfly specimens without pinning them in cases. It achieves an iridescence not possible via traditional painting or printing methods, instead obtaining a shimmering effect through carefully imprinting butterfly wings onto a surface coated with a thin layer of glue, often made from gum Arabic. The body of the butterfly could then be drawn or painted in.

The effect is so striking that it can sometimes be hard to distinguish them from dried specimens. In this case, however, the plain paper backs of some of the images are visible, and our lepidopterist scribe helpfully clears the matter up where his own work is concerned: in one of his letters, after excitedly remarking that he has a “Sphinx Atropos Deaths Head, and several rare butterflies”, he promises his correspondent that “if there are any duplicates I will take them off with Gum for you” (9 December 1819).



¶ [ANDERSON, Charles (1804-1891)].
Early 19th Century Manuscript Letters on Lepidoptery, with Transfer-Printed Butterflies.

[Circa 1819]. Seven letters with inset illustrations, and two sheets of transfer-printed butterflies.

Lepidochromy was pioneered by the Dutch painter Otto Marseus van Schrieck (1613–1678), who used it to preserve the delicate scales and colourful pigments of the butterflies and moths that became an integral part of his oil paintings. The process slowly gained popularity among lepidopterists, becoming more widely used in the 18th century; English readers could learn the method from George Edwards’ *Essays Upon Natural History And Other Miscellaneous Subjects* (1770), which included “A receipt for taking the figures of butterflies on thin gummed paper”.

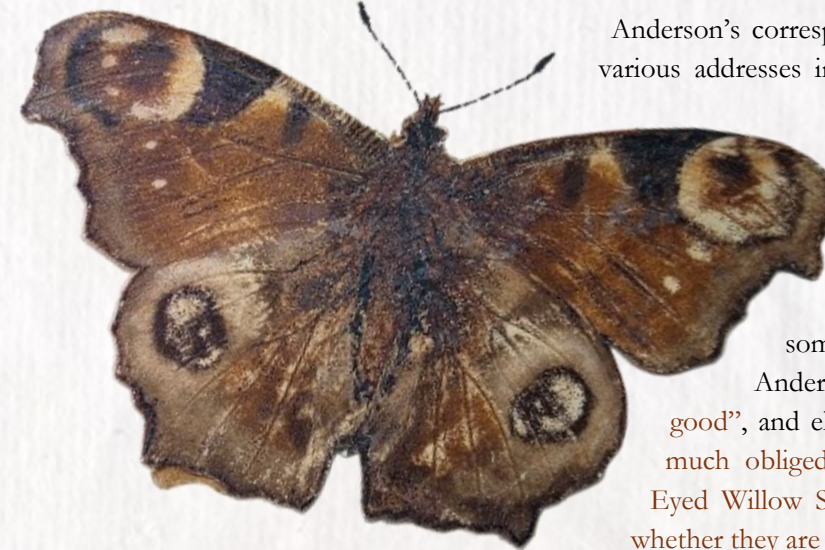
The seven letters here are accompanied by two sheets of lepidochromy specimens. One preserves 10 “Butterflies caught at Malvern July & August 1819”, with names labelled at the bottom of the sheet. The other has some 15 impressions arranged on the sheet, but with

signs of several more having been lost or removed. Our scribe appears to have collected them on a trip to the West Country as a few are labelled on the reverse of the sheet (e.g. “caught near Bodmin”, “Painted Lady underside / caught near Lancelston July 20th 1818”).



The letters, dated 1819-20, are signed “C. Anderson” and are written from Everton in Nottinghamshire or from Lea in Lincolnshire; we can therefore identify our scribe as **Charles Anderson (1804-1891)**, later 9th Baronet of Broughton in Lincolnshire (Lea was the family seat of the Andersons). He was the only surviving son of the Rev. Sir Charles John Anderson, 8th Baronet, and Frances Mary Nelthorpe. He was educated at Oriel College, Oxford (B.A. 1826, M.A. 1829) and in 1832 married **Emma Foljambe (1803-1870)** Aldwarke in Yorkshire. In 1846 he succeeded to the baronetcy and became Sheriff of Lincolnshire. He went on to become a founder member of the Royal Archaeological Institute and an expert on Gothic Architecture, and wrote several books including *A short guide to the County of Lincoln* (1847). At the time of these letters, however, he was still an adolescent.

Anderson’s correspondent is “Mrs Sarah Empson”, to be found at various addresses including “Above Hill, Lincoln” and “Yokefleet, Yorkshire” – and likely answering in the records to **Sarah Empson (c.1760-c.1856)** of Yokefleet . She does not appear to have married until about 1808, and by the time young Charles is writing to her she would be in her late middle age. Sarah was clearly something of an amateur entomologist herself: Anderson writes, “your Collection there must be very good”, and elsewhere defers to her greater knowledge (“I am much obliged to you for your Information Concerning the Eyed Willow Sphinx [...] Will you tell me in your next letter whether they are Rare”).



Anderson’s letters brim with enthusiasm and relish for his topic, sometimes adding small ink or watercolour illustrations, and he has clearly acquainted himself with the relevant scientific authorities: he cites the work of pioneering microbiologist Antonie van Leeuwenhoek (1632-1723), who “**reckons in each Eye of Libellula 12,544 lenses or in both 25,088 the pictures or objects painted thereon must be millions of times less than the Images pictured on the Human eye**”; and he notes that a particular species “**is found near water and seems to resemble Curtis’s Ephemera**” – presumably a reference to the entomologist John Curtis (1791-1862), although Curtis had yet to become well known (his magnum opus, *British Entomology*, began to appear in 1824).

Touchingly earnest as his letters are, the chief draw here is naturally Anderson’s two sheets of transfer-printed butterflies, representing both a culture of exchange between amateur naturalists and the deployment of a once popular, but now rarely encountered artistic technique to create striking depictions of the specimens that so fascinated Anderson, Empson, and many of their entomologically-inclined contemporaries.



£3,250 Ref: 8347

Library and archives holdings include:
Lincolnshire Archives: notebooks, miscellaneous correspondence, family papers [Monson 7/37; NRA 6094 Anderson; via NRA 42612 Anderson].
Bodleian Library: 1829-53: letters to Robert Wilberforce [NRA 7132]; 1825-73: correspondence with Samuel Wilberforce [NRA 7132].

8. EXTRA HOUSE-KEEPING

¶ Multiple hands – in two senses – have created, maintained and repaired this hybrid volume, which has evolved over several decades into a multilayered object that cheerfully defies neat ordering; recipes suggesting a busy (and apparently bibulous) household mingle with instructions for dyeing various fabrics, and hints of social pretension coexist with methods of feeding large numbers of people on the cheap.

To create this social object, two manuscript sections have been bound into a scarce copy of Mary Smith’s 1772 recipe book, and the resulting volume, after being much used, has been repaired in an amateur fashion in the early 19th century. There have been other interactions and adaptations, too: an “index to the written receipts” has been added at the end of the manuscript section to aid wayfinding, and a pencilled index to the rear endpaper provides an index to the printed book; moreover, two manuscript recipes (“To make browning for made Dishes” (p.9) and “Little Apple Cheesecakes” (p.11)) have acquired a pencil note: “This if you please” – a direct communication to another user or copier via the page. Certain other recipes have a pencilled cross against them, likely for similar purposes.

The manuscript pages contain some 90 receipts in different hands, many with attributions. Things begin with “Cowslip or Clary Wine” (p.1), “Ginger Wine” (p.2), and “D. of Norfolks Punch” (p.3) – thus establishing one of the dominant themes of this front section. Where the printed book presents a dozen wine recipes, our scribes have added around 23 alcoholic drinks, mostly wines – including an impressive six recipes for raisin wine. These latter

¶ **SMITH, MARY** *The Complete House-keeper, and Professed Cook*, [bound with] *Manuscript Recipes*.

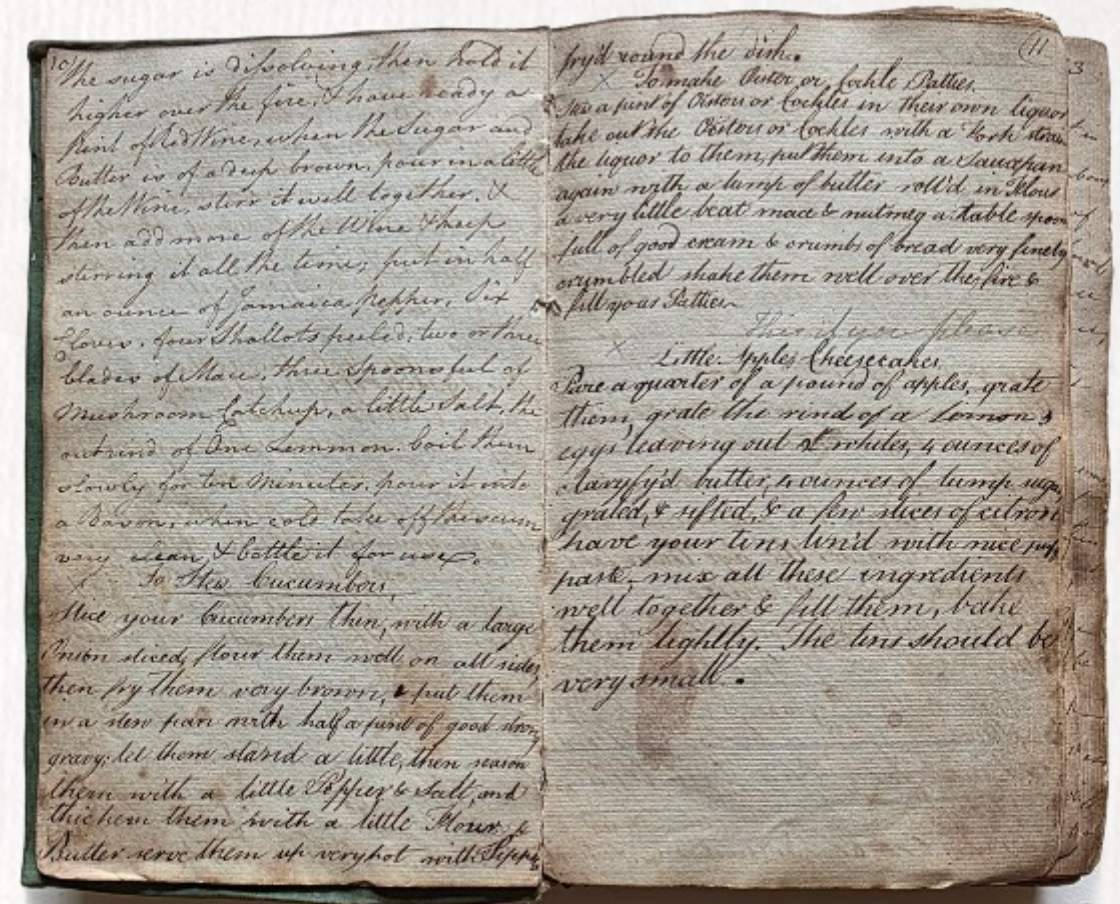
Newcastle: Printed by T. Slack, for the author, 1772. FIRST EDITION. Octavo. Pagination 392 p., two engraved folding plates. [Maclean p.137]. Note: one plate torn with loss of the upper half.

Approximately 60 manuscript pages (including two indexes) on 32 leaves.

19th century amateur, sheep-backed cloth binding, worn.

Manuscript watermarks: Britannia. The first manuscript section likely dates to the late 18th century and the second section from the first decade of the 19th century.

A rare book: ESTC locates 5 copies in the UK, and 3 in the USA. A second edition was published 1786 (4 in the UK, 6 in the USA).



Index to the written receipts

vary somewhat in ingredients, quantities and methods: besides raisins and sugar, one recipe has “six spoonful of Berm” and “twelve lemons to six Gallons” (p.5); another skips the sugar and adds “one Bottle of Brandy” to every “sixteen Gallons of Wine” (p.8); another likewise omits sugar, adds “a little common Brandy” and throws in “two ounces of Hops sewed up in a Bag for every ten Gallons” (p.9).

Such large-scale operations require a little maintenance, which may explain the directions “To sweeten musty Casks” (p.46); and the human body, too, needs respite from this indulgence, hence perhaps the receipt for “Sulphur Whey”, of which “A breakfast cup full” is “to be taken every morning fasting” (p.48). (This is one of only two health-related receipts in the volume, the second being “M^{rs} Bayleys excellent Receipt for a Plaster to be laid on the Stomach for a Cough” (p.50)).

ATTRIBUTIONS AND NAMES

Wine is well represented among the recipes that have been given attribution: one of the raisin wine variations, for example, comes courtesy of “Mrs Parkinson” (who “will warrant it good”) (p.5); two others in this group are acknowledged respectively as “M^{rs} Wilsons” (p.8) and “Miss Olivers” (p.9); and another is included in a suite of four wine recipes supplied by “M^{rs} Dealtry” (pp.42-44). The slip of the pen in “M^{rs} Barkers ~~Raisin~~ ^Ginger Wine” suggests that a certain habituation may have set in; but other contributions are on hand to leaven the alcoholic mix, including “M^{rs} Gathorn’s Gooseberry Wine” (p.24) and the aforementioned “D. of Norfolks Punch” (p.3). For the more abstemious, there is “M^{rs} Parr’s Receipt for Clear Lemonade” (p.24), as well as “To make Pop, Alias Ginger Beer” and “M^{rs} Wilsons Ginger Beer” (pp.44-5), which includes a non-alcoholic option (“If intended for immediate use the Brandy may be omitted”).

Culinary dishes are also to be found among the attributed receipts: one “Dr Hunter” provides several, including directions “To stew Partridges” (p.30), “To melt Butter” (p.37), “To Hash Beef or Mutton” (p.39), to prepare “A Duck stewed with Greenpease” (p.38), and to make “D^r Hunters Vinegar” (pp.36-37). Elsewhere, we are given “M^{rs} Davis receipt for Raspberry Vinegar” (p.22), “Mrs Gathorns receipt for minced pyes” (p.6) and “M^r Jaynes Patent for preserving Eggs” (p.7).

The appearance of a recipe for “Grantham Whetstones” (p.50) – a hard biscuit popular with travellers and originating in the eponymous Lincolnshire town – might conceivably offer a clue to the location of the anonymous household, but such names can be deceptive: “To preserve Siberian Crabs” (p.55) refers not to Russian crustaceans but to a species of crab apple.

FANCY AND FRUGAL

Social connections are clearly in evidence with these attributions; it’s possible that social pretensions have also come into play with a handful of fancy fakes: “Lord Pembrokes Rect for Port Wine” – approximated with “Cyder” and “Hogshead Brandy”, plus cochineal and alum (p.36) – “Mock Madeira Wine” (p.25), and “Noyeau” (apparently

a ‘counterfeit’ of crème de noyaux which uses “young Peach leaves”, has a brandy base, and takes two nights to infuse rather than the month or more demanded by most recipes) (p.26).

In contrast with such flourishes, a recipe for “Table Beer” (p.25) seems intended to keep carousing within respectable bounds; and economic prudence is explicit in the titles of the recipes for “A Cheap Soup” (p.4) and “A cheap soup” (pp.15-16) – the latter annotated in pencil “for poor” and formulated for a large number of people (“The whole is then to be divided into fifty two messes [...] each containing a piece of meat & fat”). It is written over two pages and concludes with a statement of expenses for the ingredients “in the northern counties where it has been tried”.

KEEPING UP APPEARANCES

An unusual feature of the manuscript is its inclusion of several receipts for dyes. “A Receipt to make Liquid Blue”, for dyeing “ribbons”, instructs the reader to “pound your Indigo fine”, then mix with “best oil of Vitriol”. To make this liquid green, “put into your Blue liquor alum the size of two beans for four or six Ribbons & one spoonful of Fustick if they be too Yellow put in more blue” (pp.12-13). This is followed by directions “To Dye Purple” for “half a dozen Ribbons” (p.13).

Later on, a page headed “Colours for Velvet” covers the essentials “To make blue” (with ingredients such as “Gum Dragon” (tragacanth, a natural gum) and “Prussian blue”), then “Brown”, “Pink”, “Purple”, “Yellow” and “Green” (p.32). A few pages on, “Green Colour from the Soho Manufactory” – presumably the Soho Manufactory in Birmingham, one of the earliest production-line factories – includes directions on how “To use this Colour”, which can be “laid on the Wall, on Wood or on paper with a soft & large painters brush” (p.35).

Contemporary fashion is then alluded to – and evidently the subject of another feat of imitation – in the receipt for “Nankeen Dye” (p.36), whose primary ingredients are “arnatta & potash” boiled together to “produce the pale reddish Buff so much in use & sold under the name of Nankeen Dye”. A receipt for “Pomade” (p.33) speaks similarly to the need for maintaining one’s appearance in society.

CONCLUSION

That this hybrid volume was popular and well used by several generations is clear from the timespan of its manuscript entries, the variety of hands, and the rudimentary nature of its repairs. The conspicuous presence of several sets of instructions for making dyes adds a layer of intrigue which takes on more significance; and together with elements of culinary frugality, social display in the form of fancy fakeries and an element of *noblesse oblige* towards poorer members of society, these all combine to give the impression of a family attempting to keep up appearances.

9. SOCIAL ORDER

¶ Fiat currency is a form of monetary exchange which operates without reference to any physical commodity such as gold, but instead relies on ‘faith’ – that is, an abstract agreement as to value. Heraldry, which conjures titles out of nowhere and confers them upon ‘nobles’, is the quintessential example of a fiat system operating within the realm of *social* currency. But this kind of magical thinking requires constant vigilance over its self-created system of hierarchy – a vigilance maintained by a congregation of guardians of the faith, i.e. the heralds.

This manuscript captures one of the earliest attempts to systematise heraldry into a textual tool of control and shows how that text has been preserved and augmented over time. In the process, it charts the social and textual interactions of several generations of early-modern scribes in their common mission to fabricate a foundation for the English aristocracy.

February .9. 1633 H

BEGINNING THE ALPHABET

Alphabets of arms were among the most important tools in a herald’s arsenal; they recorded who was ‘in’ and, by implication, who was ‘out’. One of the earliest attempts at an alphabet of arms, and perhaps the most notable, was the book compiled by **Thomas Benolt (d. 1534)**, Clarenceux, and listed prominently in his inventory at his death in 1534 as “Furst a booke of the hole Crosserowe of gentilmens armes both painted and the blasons writ” (we assume that a “crosserowe”

¶ [PHILIPOT, [Philpot], John (c. 1589–1645)]. *English 17th Century Manuscript Alphabet of Arms*.

[Algersgate, London and Southend, near Eltham, Kent? Circa 1633-42].

Quarto (220 x 178 x 33 mm). Upwards of 235 pages on 185 leaves (no sign of excisions). The text is continuous but has been numbered incorrectly, so we have adopted foliation in our referencing, which includes the front endpaper as this has been utilised by our scribe.

Contemporary reverse calf, expertly rebaked with original spine laid down, remains of original clasps.

Watermark: Coat of Arms. Similar to Haewood 659-60, but too tight into the gutter to allow for an exact match.

This Booke is the true Coppie taken out of a Booke that was writte by Clarricieaulx Bennolt his owne hand collected by hym out of y^e Bookes of the office of Armes, and Since agmented by Charles lancafter Harlald of Armes / an^o. 1642 /

refers to the grid system of arranging coats of arms). Benolt desired that this and other manuscripts should be handed down to future Clarenceux, effectively creating a line of succession for the materials that would underpin this system of establishing social currency. Benolt’s original “booke” remains untraced; but our manuscript is nevertheless one of the finest alphabets of arms we have come across.



A note at the beginning reads:

“This booke is the true Coppie taken out of a Booke that was writte by Clarricieaulx Bennolt his owne hand collected by hym out of y^e Bookes of the office of Armes, and since agmented by Charles lancafter Harlald of Armes / ann^o 1642”.

We have ascribed the manuscript to **John Philipot (d. 1645)**, Somerset Herald, who owned, and probably compiled, a similarly titled manuscript held by the College of Arms [CA MS. Philipot P. c. 2]. The hand in ours is neater and the contents are more detailed which, along with the use of a higher-quality paper, suggests that the

College of Arms manuscript may be a draft of our finished volume. A date above the note appears to record the date of inception of Philipot’s enterprise as “February .9. 1633 –”, suggesting that he took some nine years to complete this massive undertaking.

GENEALOGY OF THE ALPHABET

An analysis of the contents of this manuscript suggests that it is closely related to CA MS L1, which is described in the *Catalogue of the Manuscripts of the College of Arms* as an early 16th-century “alphabet of arms, surnames followed by blazons, written within prepared rulings”. Theirs also contains painted arms, which are not present in ours, but the contents of both manuscripts are very similar. However, the College of Arms catalogue entry concludes that their manuscript is “apparently in the hand of Thomas Wall (d.1536 as Garter)”.

Our volume, we suggest, represents the most complete extant copy of Benolt’s early attempts at systematisation with substantial additions. But perhaps more importantly, it embodies, through its overlaps with other texts, the culture of information-sharing between the leading heralds in the 16th and 17th centuries, who were creating their own manuscripts for reference purposes. We can glean an impression of that information-sharing from examining some of the figures involved in the history of our manuscript.

AUTHORS, ARRANGERS, AUGMENTERS

Though the hand of **Thomas Benolt (d. 1534)** does not appear, his presence is strong, even foundational, in this volume. Besides his career as a diplomat, Benolt served as a herald to Henry VII and Henry VIII, winning the particular favour of the latter. His concern with continuity is evident in his will; besides instructions concerning his swans, gold chains, plate, and ornate dress, he left to Thomas Hawley, Carlisle herald, almost 100 heraldic manuscripts and books, with the direction that they should “pass from Clarenceux to Clarenceux” (ODNB). This they did, until they came into the hands of **Robert Cooke (c.1535-1593)**, after which some were bought by the College of Arms and others probably dispersed, and the work of various copyists ensured that at least some of his texts were carried forward in other hands.

As Philipot’s note states, the work was “agmented by Charles lancaster Harlald of Armes” i.e. **Nicholas Charles [Charles] (bap. 1582, d. 1613)**, Lancaster Herald, who “made a significant contribution to the development of antiquarian studies” (ODNB). Nagar observes that he “paid attention not just to pedigrees, but to other things of an antiquarian interest”– an inclination on display in parts of our manuscript which date from the period of Charles’ augmentation. Of one personage (“Adderbury”), he adds “Robert. Surveyour of y^e Queenes Workes” (f.8r); of another, he writes “Cooke. g. a. cynquefoyle ermyns betwene 6. [cross crosslets fitchy] ar. Clarenceaux” (f.46r) (i.e. the abovementioned Robert Cooke, who was Clarenceux King of Arms from 1567 until his death); and “Norf. Coke p[er] pale. b. and .g. 3. [eagle symbol] ar. / lo: chife Justice of common pleas.” (f.46r) refers to Sir Edward Coke (1552-1634), a barrister, judge, and politician, often considered the greatest jurist of the Elizabethan and Jacobean eras.

A number of entries dating from after Charles’s death in 1613 may confidently be attributed to our main scribe, **John Philipot (c. 1589–1645)**, whose marriage to the niece of Robert Glover, a former Somerset Herald (and the son-in-law of William

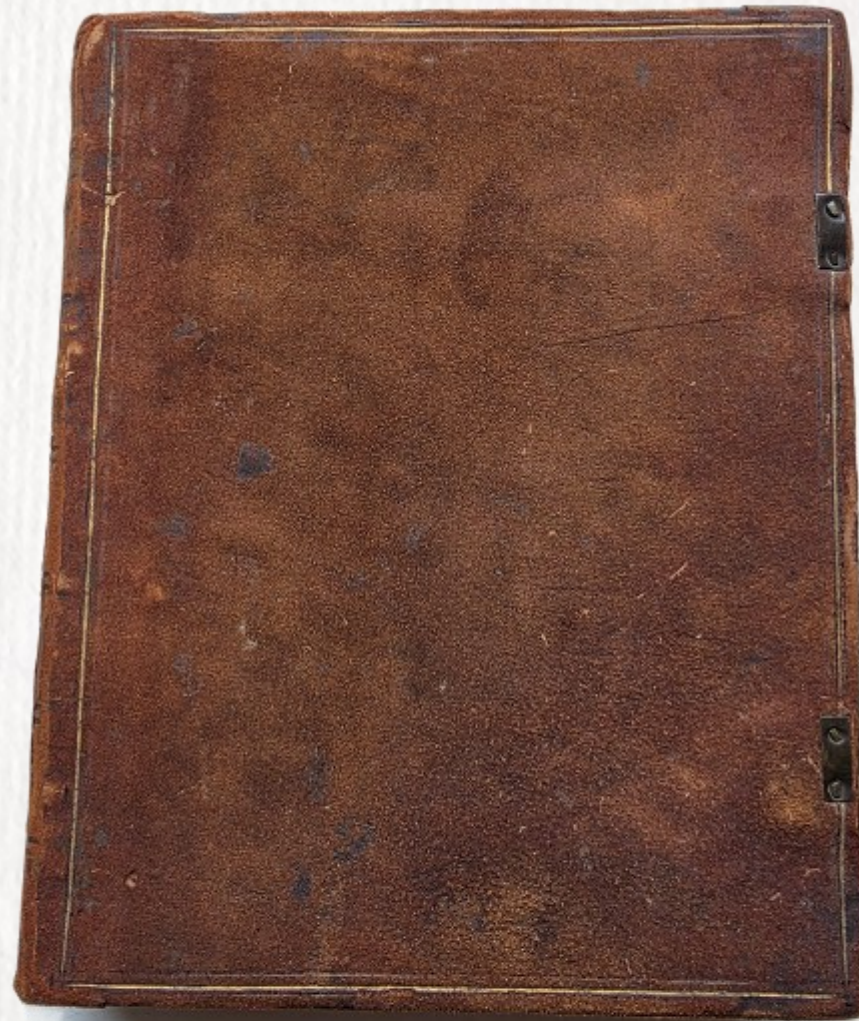


Flower, Norroy King of Arms), would have done his career no harm. Indeed, having entered the College of Arms two years after the wedding, he enjoyed a heraldic career of close to 30 years. Like Charles, he also had antiquarian interests; some of his other surviving manuscripts, as Nagar describes them, are “more like “heraldiquary” works – church notes he took in Kent: monuments, inscriptions and especially coat of arms”.

Philipot includes some 15 references to the work of **William Burton (1575-1645)**, the antiquary and historian of Leicester, who in 1622 published his pioneering *The Description of Leicestershire*. These notes include “In Mr Burtons

Booke fo 230” (f.47r), “Mr Burtons Booke of Leics” (f.13r), “Burton fo 252 Flundres” (f.80r) and “In Mr Burtons Book a pedigree” (f.181v), which was presumably a manuscript in Burton’s possession. Such references demonstrate the ways in which heralds and antiquaries of the era assisted one another – the chief motivation, Nagar argues, being a concern with the iconoclasm of the Reformation, which “threatened to bring about the irrevocable loss of a vital historical source”, with repercussions for herald and antiquary alike. Indeed, Nagar points out, Burton and Nicolas Charles shared information, and Charles almost certainly copied some sections directly from Burton’s notebooks, such as the manuscript held at the British Library (Lansdowne MS 874 and Egerton MS 3510).

A final traceable scribe has made annotated some pages and inscribed the rear



endpaper: “Jho Rushforth his book”, which has been scribbled through and replaced by “M Rushworth”. The annotations match the hand in a manuscript at Kent Archives, U2387/ C1/1) of **John Rushworth [Rushforth] (c. 1612–1690)**, the famous historian and politician whose family, though well connected, were often financially embarrassed. In 1643, Rushworth married Hannah Eldred, and they had four daughters (the third of whom, Margaret, we assume to be the “M Rushworth” of the amended inscription). Rushworth’s annotations appear on f.68r, where he gives an unusually detailed description of the arms of Eldred of “Norfolke” – likely relating to his wife’s family. These arms include “An Arabians ~~xxx~~ head uppon a wreath of y^e said Colors [...] The head proper bearded & coffed sabled: A^o 1592” (this crest being in reference to “Mr Jo: Eldred Merch: & Agent att Grand Cairo in Ægypt”). On f.84v he gives a brief description of the arms of Garford of Yorkshire; and on f.157r a description – unsurprisingly – of the Rushworth arms. We have not established his connection to the Garford family, but John’s descent via both parents from Yorkshire families offers a promising thread.

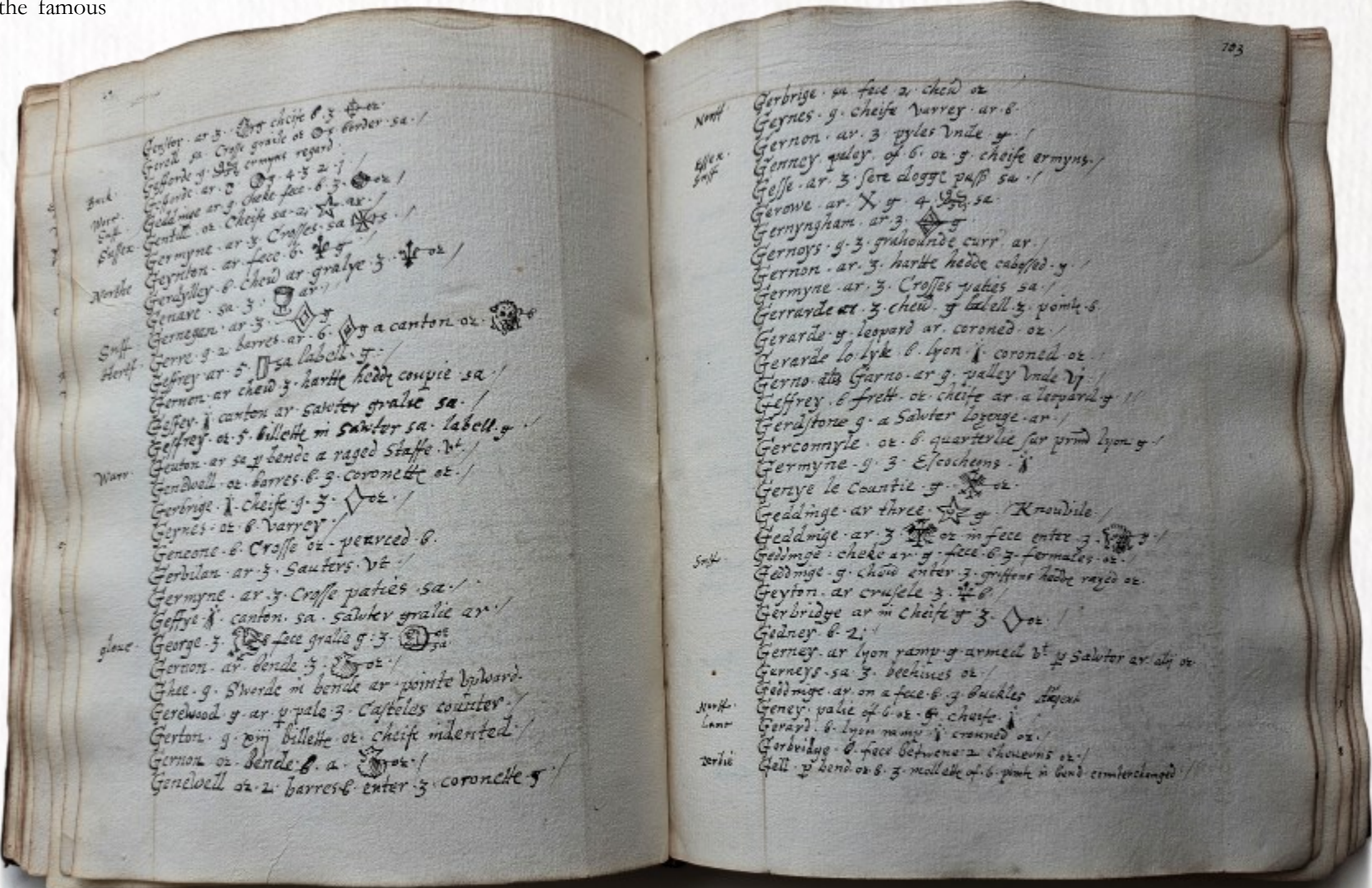
That this manuscript was a prized possession handed from one person to another, like (aptly enough) an heirloom, is evident from this chain of interactions. Exactly how Rushworth came to own the volume is a matter of conjecture, but there is a further set of connections to be traced between members of this group: Philipot’s period at the College of Arms overlapped with that of **William Dugdale (1605–1686)**, antiquary and herald, indeed, Dugdale’s own Visitations often built upon the earlier collections left by Philipot and in his *Baronage of England* (1675), he cites Philipot multiple times. Dugdale also counted

Rushworth as an acquaintance, and acknowledged him as a supporter of his hugely influential antiquarian work, the *Monasticon Anglicanum* (1655); in a letter dated 1654 to Reppes he described Rushworth as “a most ingenious gentleman, and without whose helpe, I meane as to the money business, we should never in these times have got the worke to light”.

STRUCTURE

The introductory material (ff.2-7) contains lists of emperors, kings, kingdoms, earls, and barons, embellished with some arms and symbols, none of which are found in the version in the College of Arms, CA MS L1. The main body of the text comprises the alphabet of arms in blazon for over 10,000 families – a significant increase from those in CA MS L1. This additional material and the substantial augmentations were, as noted above, a combination of the “heraldiquary” work of Charles and Philipot.

The structure of the alphabet is quite curious, though not unique. The names are arranged uncontroversially in alphabetical order using the first letter of the name, but each initial letter is arranged into two groups: the first group takes names with a vowel as their second letter, arranged in the following sequence: a, e, i, y, o, u. The second group takes names with a consonant as their second letter, and these are recorded in alphabetical order (the third letter, however, isn’t subject to ordering). That this is a working document is confirmed by the spaces between entries for possible later additions.



LANGUAGE, OCCUPATIONS AND PUNS

Details include offices held, marital status, occupations, and official posts such as mayors and aldermen of London. Among these are “Corynham. y^e first registerof y^e Garter. and prebend of Windesor. ar a Os cheife sa” (f.45v), “King’s Proctor” (f.160r), “Quenes Mason” (f.113r), “draper of Watlinge Street”, “Controuler of ye Navie to H8” (f.168r), “wife of Giles Felding [...] H8” (f.159v), “Wykes [...] wife to Alderman Heydon” (f.180v), and “Harpesfeld [...] wife to Byngley after to Brett of Essex” (f.99v). “Parker” has the marginal note: “Abbot of Glouc. beheaded for Treason” (f.141r) – that is, William of Malvern (*d.*1539), alias Parker, last abbot of St. Peter’s, Gloucester, who according to the ODNB “is said to have been of the family of Parker of Hasfield in Gloucestershire”. This is borne out by our manuscript; however, there seem to be no records of him having been beheaded.



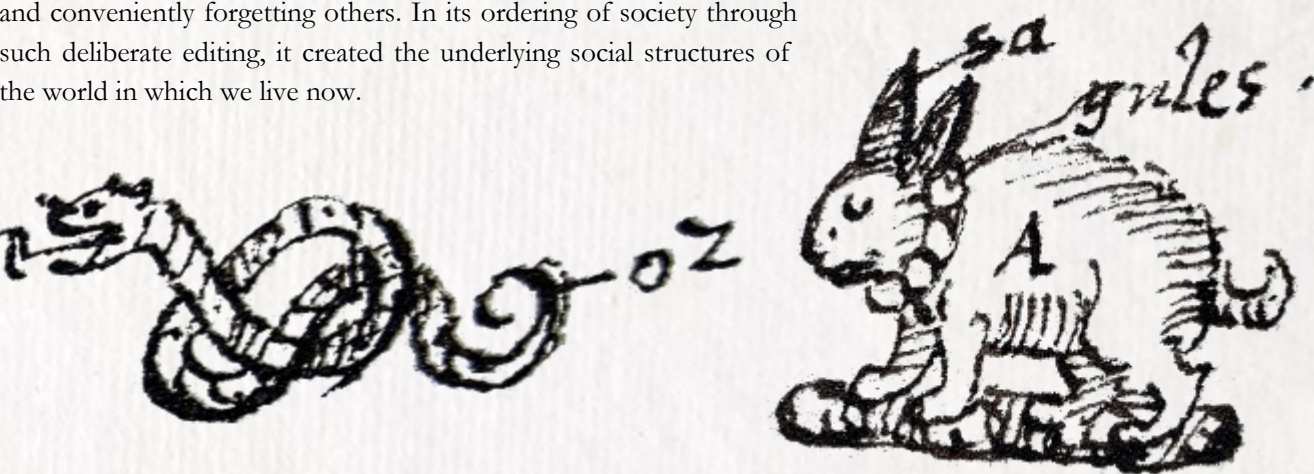
Some of Benolt’s original language has been retained in the copying; most notably, “gralye”, “engraled” and other variants appear throughout, and there is an early use of “caboshed”, whose etymology is uncertain, but which is thought to have morphed into kibosh, a term first used in print by Charles Dickens. The descriptions are more discursive at this early stage, in contrast with the formalised, often obfuscatory language of modern heraldry.

Of particular note is the incidence of canting arms, with some fairly elementary punning at work in entries such as “Armestronge. g. 3. Aarmed armes. in fece. ar” (f.14r), “Bacon. B. B. bores. passant. or. 2. 1” (f.18v), “Bernacke. ar. fece. 3. barnakes. str [barnacle symbols] sa.” (f.24r), and “Cockayne. ar. 3. Cockes. g” (f.41v). Among these is an unusual entry: “Dodge. barrie. or. 6. ar fa on a pale dugd dropinge ar [symbol of a breast expressing milk]” (f.61r) – a play on the archaic “dug” or “dugge”, meaning teat or udder, which appears in several plays by Shakespeare including *Hamlet* (V II 184), *Richard III* (II II 30) and *Romeo & Juliet* (I III 27).

CONCLUSION

Our manuscript is a social object in two senses: it was created, shared and augmented within a specific community; and it had far-reaching implications for the stratification of society in early-modern England, which laid the foundations for hierarchies that still endure. Its origins in the 16th century and its copying, extension and continued use in the 17th open a window onto the lines of communication and information-sharing between heralds and antiquaries – a relationship that, Nagar argues, “has not received the attention in research which it warrants”. The fact of its being employed and augmented in this way indicates the degree of importance that such tools possessed for their users.

There is certainly value in preserving social memory, but the aim of heraldry runs deeper than that; its curation of lineages and pedigrees is highly selective, retaining certain memories and conveniently forgetting others. In its ordering of society through such deliberate editing, it created the underlying social structures of the world in which we live now.



£7,500 Ref: 8402

References:
We are extremely grateful to Dr Robert Colley for his invaluable assistance.
Nagar, Nathaniel. ‘Brothers in Arms. Heralds and Antiquaries working together in post-Reformation and Civil War England’ pages 409-426 in *Genealogica & Heraldica*, 2022.
Stanford, H. “John Philipot MP Somerset Herald 1624 – 1645”, in volume 60, *Archaeologia Cantiana*.
For Rushworth’s hand, see Kent Archives U2387/C1/1.
Campbell, Louise. *A Catalogue of the Manuscripts in the College of Arms*. (1988).
Dugdale’s letter to John Reppes 1654 quoted in Nichols, John *Illustrations of the literary history of the eighteenth century*. (1817).

10. CHANGING TASTES

¶ “Although the past does not change, the present does; each generation asks new questions of the past, and finds new areas of sympathy.”¹ This early 18th-century household manuscript and its 20th-century printed edition are a case in point. Together, they offer an interesting opportunity to observe how the past is continually reinterpreted. Moreover, they provide a clear material example of the informational gap between a material manuscript and text, demonstrating how print can flatten and obscure certain kinds of extra-textual information found in manuscripts.

INTERPRETATION

The editor of the printed edition, John Shirley Fox, presents the manuscript, which “has long been in the possession of my wife’s family”, as the work of an exemplary “diligent housewife”. Emphasis is placed upon “her neatly written pages”, making her a “woman of culture”, and the “pleasant suggestion of the well-stocked still-room, larder and pantry” in what must have been a “well-to-do household”. These comments sketch a picture of a refined, well-compiled manuscript, and of Elizabeth Wainwright as a well-bred and careful compiler. The effect is compounded by the quasi-armorial ownership inscription, the head-and-tail pieces, and the vignettes at the start of each section. Collectively, these features mean the printed book acts almost as a piece of evidence for the character and standing of Shirley Fox’s family. It is only when considering the original manuscript that we see just how much these features actually reflect the values and assumptions of its 20th-century editor, more than those of its 18th-century creator.

The first thing that stands out about the manuscript is that the majority of pages are not especially “neatly written”. The main hand is loose but legible, which gradually drifts into an even looser hand, with

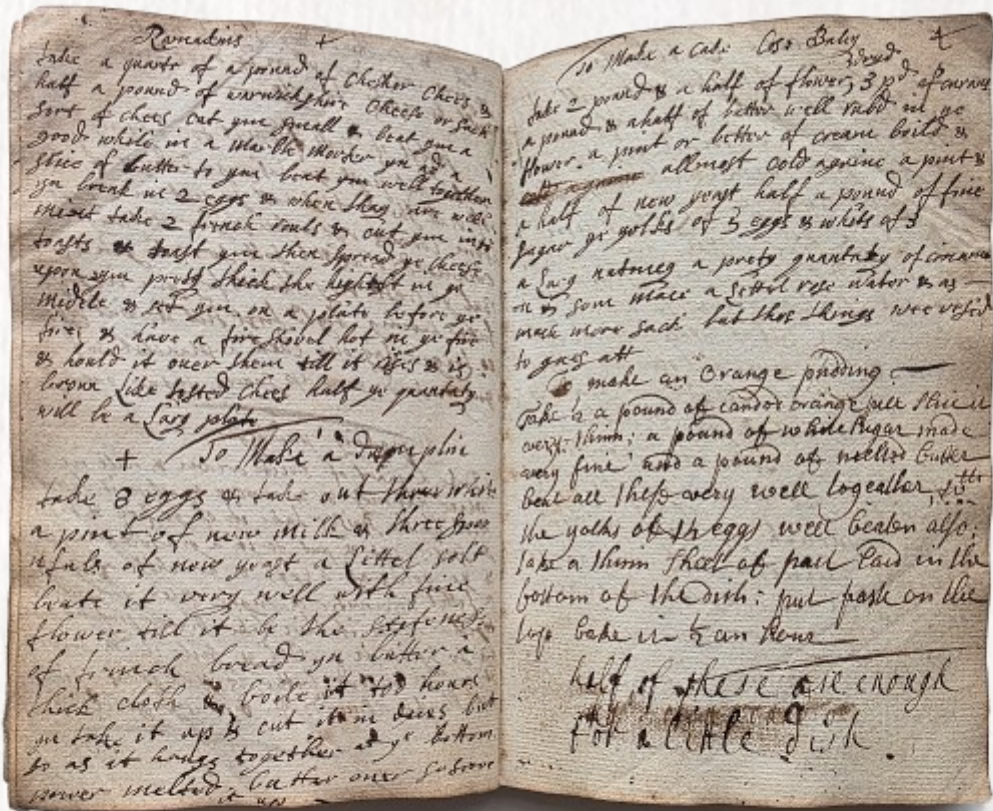
¶ [WAINWRIGHT, Elizabeth and John]. *Early 18th Century Manuscript Recipe Book* [together with] *The Receipt Book of a Lady*.

[Circa 1711].Octavo (155 x 100 x 10 mm). Approximately 212 receipts. 136 text pages on 70 leaves (plus one receipt to rear paste-down).

Watermark: Arms of Amsterdam. See Haewood, 391-420 for similar examples which he dates circa 1690-1720 included in his broad categorisation ‘Coats of Arms’.

Bound in a green vellum stationer’s book, somewhat worn with significant loss to the front cover and lacking most of the clasp.

The Receipt Book of a Lady was edited by John Shirley Fox and published in 1931/32 by the Azania Press. Contemporary green cloth, front board detached.



blotches and crossings-out becoming much more frequent. There are of course none of the editor’s visual affectations such as head-and-tail pieces or illustrative vignettes. Furthermore, the receipts in the printed book are organised into categories, and their determination to organise the material has resulted in the omission of over a dozen receipts. Although the manuscript does have some recipes grouped by category, this appears to be more the result of their having been copied in at the same time – likely from another manuscript – rather than an effort to organise.

As noted above, Shirley Fox has ascribed various qualities to Elizabeth Wainwright, mostly in the service of his own social status. However, the manuscript itself invites a different kind of reading, one attentive not only to the text itself but also to the physical history of the book and the individuals who interacted with it.



PROVENANCE

The inscriptions to the front paste-down are a tangle of names, crossings-out, and casual notes. A line at the top of the page reads “~~Fxxx~~(?) to hougham ye 15th Jun 1711”. Beneath this, and in a different hand is the ownership inscription “Mrs Elizabeth Wainwright book” immediately followed by some crossed out notes. (The most we have managed to decipher is “~~Of the xxxx 1710 xxxx Cxxxx Frances Txxx Court Sxplexxx~~”). At the bottom of the page is a note for “Surip of turnips”, and “Waineright Wainewright”. These are vertically striated with several inscriptions “A Lucas” and “John John John”. There are also two inscriptions of “Elizabeth Wainewright” to rear paste-down.

We tentatively ascribe ownership of the manuscript to **Elizabeth Wainwright (née Pilgrim)** of Codington, Nottinghamshire, who married **John Wainwright** on 17 November 1710, at East Stoke, St. Oswald, Nottinghamshire. The three Johns written vertically are plausibly by John Wainwright, Elizabeth’s husband, and “**hougham**” above, likely refers to the village of Hougham, located 21 miles from East Stoke.

ATTRIBUTIONS

As is often the case, the majority of attributions are found in the remedies section. This makes sense, as an appeal to authority helped bolster claims to the efficacy of a given remedy. As such, we find attributions to famous, frequently cited names, such as “**Lady Allens Water**”, (f.8r) and “**D^r Lowers rect^r for y^e Colick**” (f.53r). Beyond this, references to other members of the nobility, including “**Lady Mideltons Otmeal puding**” (f.10v), “**Black Salve Lady Lowther**” (f.54r), “**Lady bety Wentworth Gravy Soup**” (f.58r), and “**Lord Randall for the Stone**” (f.53v), are unlikely to represent personal connections. Instead, they probably point towards less well-known, but still widely circulated, sources within manuscript receipt culture. Local connections and personal relationships are more likely reflected in attributions such as “**M^{rs} Wombwells Way How to Make Orange Wine**” (f.7r) (with Mrs Wombwell appearing several more times), “**An excellent wound water from D^r Carrington**” (f.51r), “**For a Consumption M^r Lee**” (f.52r), “**the snall eye water M^{rs} vogler**” (f.62r).

COMPILATION

Of the 212 receipts, a single scribe (hereafter **Hand I**) has contributed no fewer that 208. There are numerous ink changes and **Hand I**’s script becomes untidier as the compilation progresses, so although there are no dates within the text, we assume that the volume was written over time, and indeed perhaps commenced before the “**hougham ye 15th Jun 1711**” note.

Shirley Fox reckons the date of 1711 “is doubtless the date on which this diligent housewife ... wrote down the first of her collection of receipts”. However, despite Elizabeth’s inscription, **Hand I** is a more convincing match for John’s inscription than hers. That said, it could be neither of them, but rather a cook or servant. Towards the end of the volume, there are three receipts (“**To wash Muslins**”, “**To Wash Gawes**” and “**To Wash Sarsenets**”) which are in a more sophisticated hand, and bear a greater resemblance to Elizabeth’s (**Hand II**). This is immediately followed by a recipe “**M^{rs} Levinz way to Hew Cucumbers**”, in **Hand I** and a single recipe for “**Shrewsbury Cakes**” in **Hand III**. After which **Hand I** completes the volume with a further seven recipes (two of which are attached to the paste-down).

Whether the manuscript was begun by her husband or another member of the household, it is clearly Elizabeth Wainwright who claimed ownership of the volume, included at least three receipts, and as mistress of the house, would likely have exerted influence over its contents and continued use.

RECIPES AND REMEDIES

The culinary and medicinal receipts are mixed together, and although they are occasionally found in small groupings, there is no discernible overall structure. Many focus on the preparation and preservation of meat. “**To dry Neats tongues**” (f.9r), for example, begins with the instruction to “**Beat a quarter of a pound of salpeter very small, then mix it with Bay salt or other salt**”, before concluding with a personal observation: “**some times I only**

take a pece of salt peter the bigness of a Nut & make a slitt under the tongus & pout it into the slitt & cover it well & salt them – with other salt thay will be very redd”. A second recipe To dry Neats touns” (ff.17r–18v) adds a more experiential warning: “you canot do in hot wether”.

Elsewhere, the receipts reveal the range of ingredients and techniques expected within the household. “To pot Mutton” (f.10r) advises the reader to “Take a Legg of Mutton” then “lay it in ye Pickel 2 or 3 hours then season it with mace, cloves, Nutmeg & pepper beaten small together” and “poure sweet butter upon it”, while cautioning that one should “thrust it not down too hard it will make it drye”. The more elaborate “gravey Supe” (ff.12v–13r), which extends across a page and a half, combines “neck of Beef”, “a lean pece of Beef”, “neck of Veall or Mutton” with “onion & a bunch of sweet earbs”, spices including “hole white pepper a few Cloves 2 or 3 blads of Mace”, and richer additions such as “2 or three of the best pallits and sweet breads”, before the suggestion that “you pore your soup into a dish upon ye Manchit & Varmagelly so serve itt up”.

Alongside these substantial dishes are more delicate preparations. A “past for pys or Tarts” (f.13v) combines “a pound & a half of fine flower”, “3 quartrs of a pound of butter”, “a Lettel genger”, “about a spoonful & a half of sugar fine”, and “ye yolks of 3 eggs & ye whits of 2” with the practical reminder to “not mould it in your hands too much”. The more indulgent “Jockleat Pufs” use “a pound of dubel refind sugar”, “2 ounce of Almonds”, and “About 2 ounce of Jocklet”, with a variation for “Orange pufes” made by substituting “orrand pill as much as will make it a good Coler”. Throughout, small comments reveal the importance of judgement and experience in successful preparation, whether noting that the “Scoth Collaps” (f.18r) are “very good ones”, or instructing the cook to continue “shakeing ym constantly till ye sauce be of a prety thickness so serve it up”.

USEAGE

The manuscript bears significant evidence of active use and continued engagement over time. Variation in ink throughout suggests that the volume was not produced in a single moment, but compiled gradually, with recipes added, altered, and revisited. This ongoing process of use is reflected materially in the condition of the volume itself: the leaves are heavily thumbed, with small tears throughout; several of the earlier leaves have become loose, with some detached and later reattached with a pin; and the covers are heavily worn, with large areas of loss to the vellum. The text itself also records this continued interaction. There are several crossings out, and many receipts have been marked with an “x”, perhaps indicating approval after testing or marking them for later transfer into a more finished collection. In some cases, the process of revision is explicit. The receipt “To make an Orange Pudding” (f.22r), for example, was revisited in a different ink, with the later note adding that “half of these are enough for a little dish”. These material and textual traces transform the manuscript from a static collection of instructions into a record of repeated consultation, refinement, and practical household use.

CONCLUSION

Together, the manuscript and its 20th century edition demonstrate how readily historical objects can be reshaped by the assumptions of those who interpret them. Shirley Fox’s printed text omits some of the receipts, presenting a coherent and ordered image of Elizabeth Wainwright as their diligent compiler in an apparent attempt to construct a favourable version of his family history. The original manuscript instead reveals a more collaborative and uncertain history, shaped by several hands, successive owners, and repeated practical use. Its inscriptions, revisions, stains, loose leaves, and changes of ink preserve not simply a collection of household instructions, but the material traces through which its history can be reconstructed, questioned, and continually reinterpreted.



£7,500 Ref: 8440

Christopher Hill, *The World Turned Upside Down*. 1975.
Ancestry.com

11. SHOW OF HANDS

¶ Moving between the kitchen, pantry, sickbed, garden, and farmyard, encompassing cooking and baking, preservation, human and veterinary medicine, animal husbandry, cultivation, and household maintenance, the sheer movement materialised in the pages of this manuscript compel a vivid reading of its history.

It is a book of “receipts” in several senses: more than 200 culinary, medicinal, veterinary and practical recipes (the word being derived from the Latin *recipere*, meaning “to take” or “receive”) share space with records of monies received and inscriptions detailing how the book itself was an object of receipt and exchange between successive owners. As such, this is not a single, orderly compilation but a social manuscript: a working store of knowledge received from others, tested and adapted through experience, and transformed into acts of provision, care, hospitality and display.

OWNERSHIP AND PROVENANCE

The manuscript records at least sixty years of changing use and ownership, as it passes through several hands while remaining centred on Newport, Shropshire, and the surrounding area. Its earliest dated use appears on four leaves written from one end, where Richard Whitworth recorded twice-yearly receipts of rent from Robert Bagshaw and Mrs Bagshaw between 30 June 1756 and 31 December 1759.

By 1784, the volume belonged to John Horton of Newport; and in 1811, Anne Horton gave it to Sarah Martin, likewise of Newport. A likely candidate is John and Ann (née Chilton) Horton, who were married in 1794 and resided in Newport, Shropshire. The succession from Whitworth to Horton also signals a change in the book’s contents from the receipt of rents to the collection of household receipts – as well as a change in writing direction.

¶ [HORTON, Ann] *English 18th-Century Household Manuscript Receipt Book*.

[c.1756-1814]. Octavo (185 x 115 x 20 mm). Over 170 text pages on 97 leaves. Contemporary vellum, neatly recased with text block secured using linen strips, probably the work of an amateur binder, spotting and marking throughout text.

The text is inconsistently paginated, so references are to foliation instead.

Mr Bagshaw's Delight much in y^e smell of y^e
Lupinus seed

Records near the front of the births of Ann and Sarah Morris, both the “**Daughter of W^m & Sarah Morris**”, in 1814 and 1817 respectively, suggest the involvement of another family and another extension of the volume’s use, although their precise relationship to its other owners remains uncertain.

The manuscript’s varied functions and contents – from property management and family record-keeping to medicine, livestock care, food preparation and elaborate dining centrepieces – chart its broad participation in household business and memory. It records not only things received (rents, practical knowledge even the volume itself) but the lives and activities of those through whose hands it passed. Transferred from one custodian to the next, it remained not simply a possession but a practical collection of resources, open to further use and addition.

COLLECTIVE COMPILATION

The volume’s varied ownership is mirrored in its collective character, something immediately apparent from its multiple hands. Their contributions do not, however, divide into neatly bounded stages of compilation. An isolated opening leaf is followed by several pages containing receipts, verse and family records in another hand; a more sustained hand then occupies much of their numbered section (ff.11-38, which they have numbered pp.9-64, although the first four leaves have been excised), before a particularly neat writer arrives on f.39 (p.65), dividing individual entries with ruled lines. Across the remainder of the manuscript, a further two or three hands appear to alternate and overlap. The resulting manuscript is collective across time, preserving the contributions of successive users.

Its organisation is correspondingly uneven. Culinary, domestic and medical receipts are entered without conceptual separation; pagination commences only at “p.9” and ceases at “p.95”, while missing or removed leaves interrupt the surviving text. Attempts at organisation nevertheless coexist with these disruptions. The extensively corrected and partly cancelled receipt “**To Make elder Wine very good**” (f.41) is accompanied by the direction “**See Page 99**”, although no corresponding receipt can now be identified there. Several subjects also recur: receipts entitled “**To make White Pig Puddings**”, “**To Stew Pigeons**”, and “**For a Cough**”, among others, appear more than once, with variations in the details. Such repetition may reflect the tastes of later contributors, who could be exploring or favouring preparations different from those already recorded, layering alternative sources of expertise within the same volume. Whether or not these versions were deliberately compared, their coexistence shows that the book’s users did not attempt to consolidate its contents into a single authorised form. Instead, it remained open-ended, allowing new information to be added without displacing what had come before.

Some contributors did, however, distinguish between receipts by recording their own judgements. “**To make Minc’d Pies**” is endorsed “**Exceeding good**” (f.39), while the later “**To Make a white pig pudding**” is marked “**very good**” (f.48). Other entries preserve more substantial efforts to improve or adapt the instructions. A note attached to the receipt for “**Puff Paste**” advises: “**Observe, that A very little of the volatile salts desolved in milk, mixed up**

with the above, will make the paste much lighter, and look more beautiful; and will have A great effect in puffs of all kinds; for butter without it, cannot make ~~xxx~~ them quite perfect” (f.4v) The clearest evidence of practical adaptation appears beside “To Pickle Salmon The Newcastle Way”, where a different hand records a particular preparation in considerable detail: “2nd Sep: 1791 – 11lb of the middle of the salmon clean from Guts was pickled as above in $\frac{3}{4}$ of the Quantity of Water Ale & Spice but instead of Cloves & Mace Clove pepper was used instead of Long Pepper in addition of Black Pepper; the pickle was quite plenty to Cover ye Salmon; ye Salmon lay in 8^d p[er]lb ye Pickle in 2^d p[er]lb addition to Salmon Tot 10^d p[er]lb When took of pickle it weighed” (f.51). Rather than merely copying the receipt, this contributor has recommended substitutions, adjusted quantities and amended the cost of putting it into practice. The entry captures the movement from received instruction to testing it under particular circumstances, through to feeding the results back into the manuscript for future use.

The receipts themselves were gathered through several different channels. Some retain named or personal attributions, including “Dr Cates’s Rect: for Tincture of Rhubarb” (f.30v) and “To make Widow Trupers pills” (f.81), while the brief additions “Hasliege” (f.29v) and “Holland” (f.29v) may also record sources, although their meaning remains uncertain. Other material entered the volume through print. “A right Salt Cat for Pigeons” (f.46r) (which calls for “Gravel, or Driftsand, Loom, such as ye Brickmakers use, and ye rubbish of an Old Wall, or for want of ym a less quantity of Lime, let there be a Gallon of sack; add to these a Pound of Cuminseed, a handful Basalt or Salt-petere, and beat them up all together into a kind of Mortar, mixing them with Stale Urine”) is an almost exact copy, down to the original authors’ assurance that “your pigeons will take great delight in it”, of a receipt in John Moore’s *Columbarium: or, The Pigeon-House*, first published in 1735. It is included here without attribution, but the manuscript author has seconded that original observation: “NB Pigeons delight much in ye smell of ye Cumin Seed”.

THE BUSY HOUSEHOLD

The diversity visible in the manuscript’s hands and sources is matched by the breadth of knowledge they record. Culinary and medicinal receipts sit alongside instructions for preservation, animal husbandry, cultivation and household maintenance. These varied entries, across the many forms of work involved in sustaining a household, create a dynamic picture of a household in motion.

Food is followed through several stages of production and consumption. “To Raise Mushrooms” (f.41r) offers instruction in cultivation, and is complemented by several receipts for preservation in “To Pickle Mushumes” (f.20r), “To make Mushroom Powder”, and “Mushrume Catchop” (f.20v). The aforementioned “A right Salt Cat for Pigeons”, designed to keep the birds healthy, begins a short journey from husbandry to table – the destination envisaged in “To Make a Pigeon Dumpling” (f.34v) and the multiple versions of “To Stew Pigeons” (f.37r and f.68r). The manuscript has numerous other examples of food preservation, in wines, pickles and so on; for example, “To dry Currants in Bunches or lose sprigs” (f.11v), “To Make Elder Wine” (f.93r) and “To preserve Whole



Quinces” (f.24r), “Damson Jamm” (f.30v), and “To pickle Wallnuts” (f.71v). Such receipts exemplify the early modern concern with both immediate consumption and securing food by preserving it across seasons. The previously mentioned, dated annotation recording the preparation of eleven pounds of salmon, together with the cost of both the fish and its pickle, makes this domestic economy particularly visible: preserving food required planning, calculation and a considerable investment of labour and money.

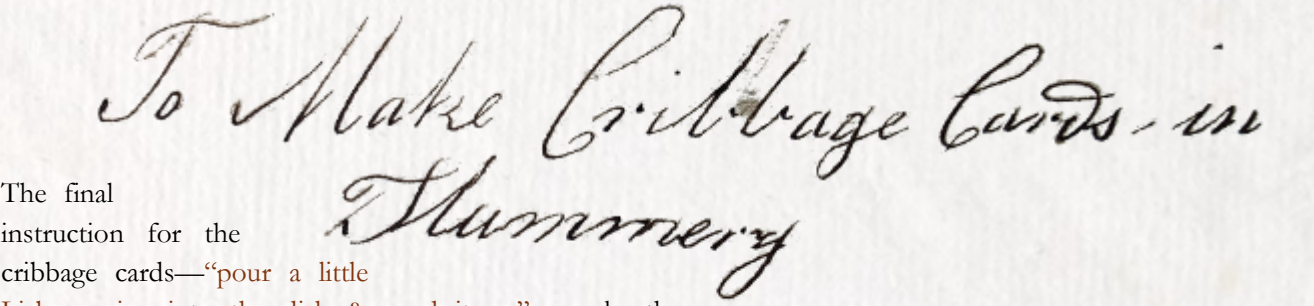
Care for the household extended to the bodies of both its human and animal members. Medical entries include “To Make Green Ointment for a Scald or Burn” (f.19r), “To make Snail Water for Weakness” (f.19r), “For a Cough” (f.19v), “An admirable Possit Drink in a plurise fever or for shortness of Breath” (f.25v), “To Cure a Cold” (f.26r), “An Excellent Water to heal Scald heads Tetters or Ring Worms” (f.27r) and “Receipt for the Scurvy” (f.46v), for which it is noted “(this Quatity is Calculated for a grown up Person; for a Child a Less Quantity must be used)”. These sit alongside veterinary treatments such as “A charge for a Hurt in a Cows Shoulder” (f.42v) and “A Receipt to prevent a Cow from casting Calf, or a Mare a Colt” (f.49r). The latter stipulates “Take for one Cow Assafetity, Antimony, Bole armoniac, Dragon’s-blood, Sapon Earth, Sanders, Roach allum, and Oil of Turpentine, of each a pennyworth, all to be pound together at the apothecary’s shop (except the Turpentine)”, illustrating how household practice depended upon outside trades and expertise as well as knowledge preserved within the family. More general practical entries—including “To make Red Ink” (f.45r) and “To take stains out of tables” (f.77r)—further extend the book’s remit from feeding and healing to the maintenance of the domestic environment itself.

The scale and range of these activities may suggest a substantial household, perhaps one in which labour was shared between family members, servants or workers, and in which some knowledge was derived from professional practice. Nevertheless, because the contents accumulated across several decades, they cannot be read as an exact inventory of a single household at one moment. Rather, they form a cumulative repertoire of the work its successive users performed, anticipated or considered worth preserving.

ENTERTAINING AND DISPLAY

Alongside its practical receipts, the manuscript contains a striking group of dishes that transform flummery into architecture, playing cards and culinary *trompe-l’œil*. The most extravagant of these is “Solomons Temple in Flummery” (ff.51v-52r), for which the specialised “temple mould”, three differently coloured preparations and a final arrangement of “rock candy Sweetmeats” turn the dish into a miniature architectural centrepiece. “Cochineal bruised fine, & steeped in French brandy” produces the red flummery, while a “light Stone colour” is achieved by “one ounce of chocolate very fine, dissolve it in a little strong Coffee”, contrasting with the final white portion. Its construction requires both advance preparation and considerable delicacy: the filled mould must “stand till the next day” before being loosened “round with a Pin” and shaken free “very gently”. The receipt warns “do not dip your mould in warm water. it will take off the Gloss & Spoil the Colour when you turn it out”; it then instructs “stick a small sprig or a flower stalk down from the top of every point”, because “it will strengthen it them. & make it Look pritty”. Finally, the direction that the temple is “proper for a Corner dish for a Large table” places it within a larger arrangement designed to shape the appearance of the table as a whole. The receipt thus preserves not only a method of preparation but the considerable unseen labour required to create an apparently effortless spectacle.

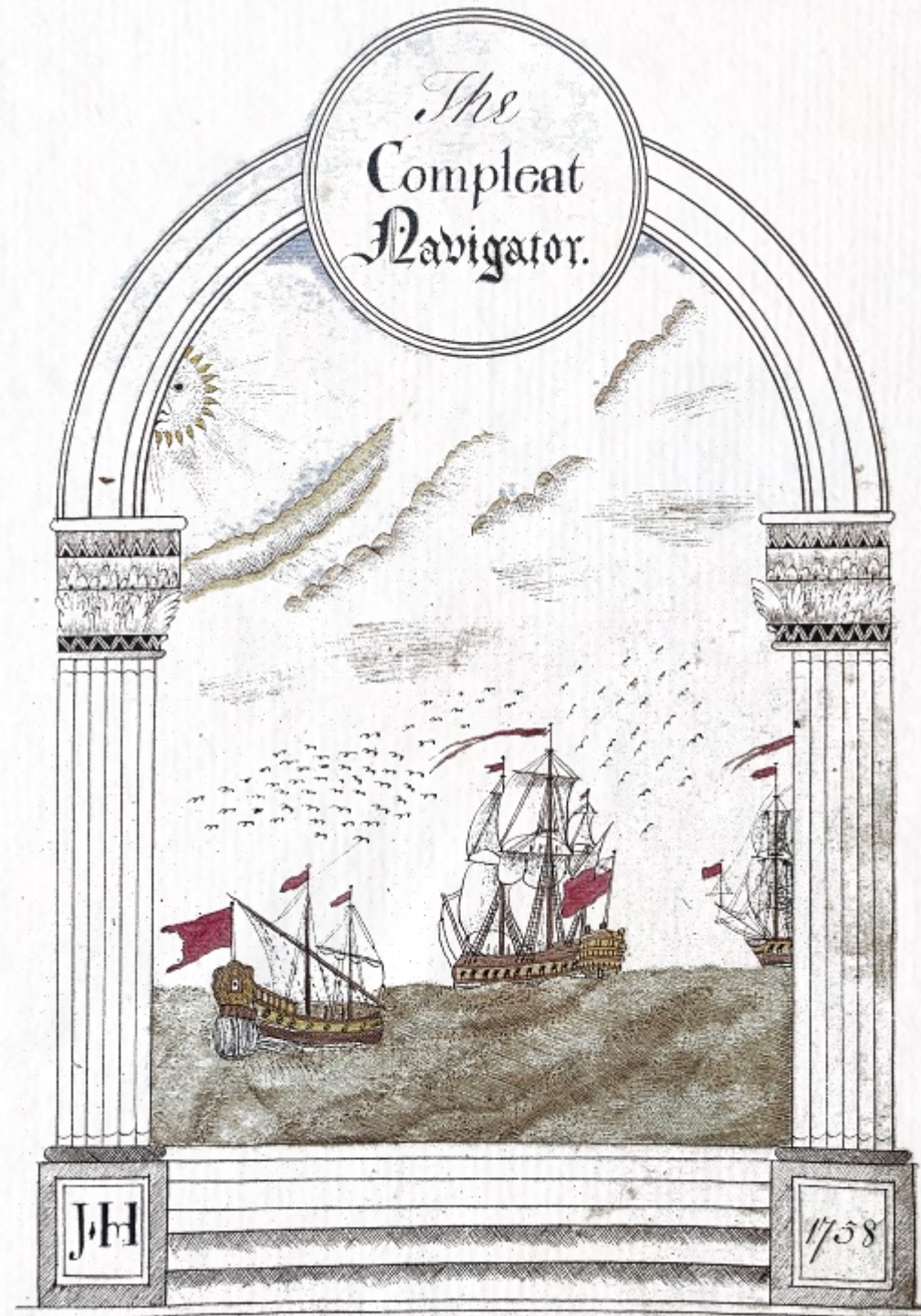
“To Make Cribbage Cards in Flummery” (f.52v) offers a more playful form of display, in which the cook becomes something like a painter, using a “Camel hair Pencil” to “make harts & Diamonds with you Cochineal”, before rubbing chocolate and oil upon a marble slab “till it is very fine & Bright” to form the “Clubs & Spades”. A receipt “To Make Eggs & Bacon in Flummery” (f.53r) extends the same visual joke by making a sweet dish resemble familiar savoury food. Together with the later receipts “To Make a Floating Island” (f.71r) and “To Make a Wedding Cake” (f.80r), these dishes evoke a culture of hospitality in which novelty, display and entertainment were important parts of dining.



The final instruction for the cribbage cards—“pour a little Lisbon wine into the dish & send it up”—marks the movement of the dish from the labour of preparation to its social performance before diners. Such language, together with the specialised moulds, imported ingredients and the scale of “a Large table”, may suggest a substantial household or the influence of professional cookery; at the least, they express an aspiration towards fashionable service and elaborate hospitality. They are recipes not only for food but for occasions: instructions through which domestic skill could be converted into spectacle, amusement and shared experience.

CONCLUSION

A vivid accretion of household imagery can be found in the pages of this manuscript. The volume itself participates in the culture it records, passing between owners and remaining open to each new act of use and addition. Received, tested, transformed and passed on, it survives as a material embodiment of the connections through which households were constructed and maintained. Across its pages, rents are received and recorded, knowledge travels in from printed books and named sources, ingredients move from garden and farmyard into pantry and kitchen, recipes are tested and refined, remedies are carried to the sickbed, and elaborate dishes are “sent up” to the dining table. Although assembled over several decades, these activities give the volume its coherence: it preserves a domestic world sustained by the continual movement of materials, labour, care and expertise.



12. THE ART OF NAVIGATION

¶ Combining practical instruction with exceptional craftsmanship “*The Compleat Navigator*” is transformed from what might otherwise have been a conventional instructional volume into a distinctly personal record of an 18th-century mariner’s knowledge, interests and experience. Although its textual content follows a fairly typical curriculum of contemporary maritime education, its folio format, careful execution, and extensive and often idiosyncratic illustrations make this a visually arresting volume worthy of greater attention.

¶ [HART, John]. *Fine 18th Century Manuscript entitled ‘The Compleat Navigator’.*

[Circa 1758, dated to title page]. Folio (308 x 193 x 26 mm). Approximately 184 pages of text and illustrations on 136 leaves.

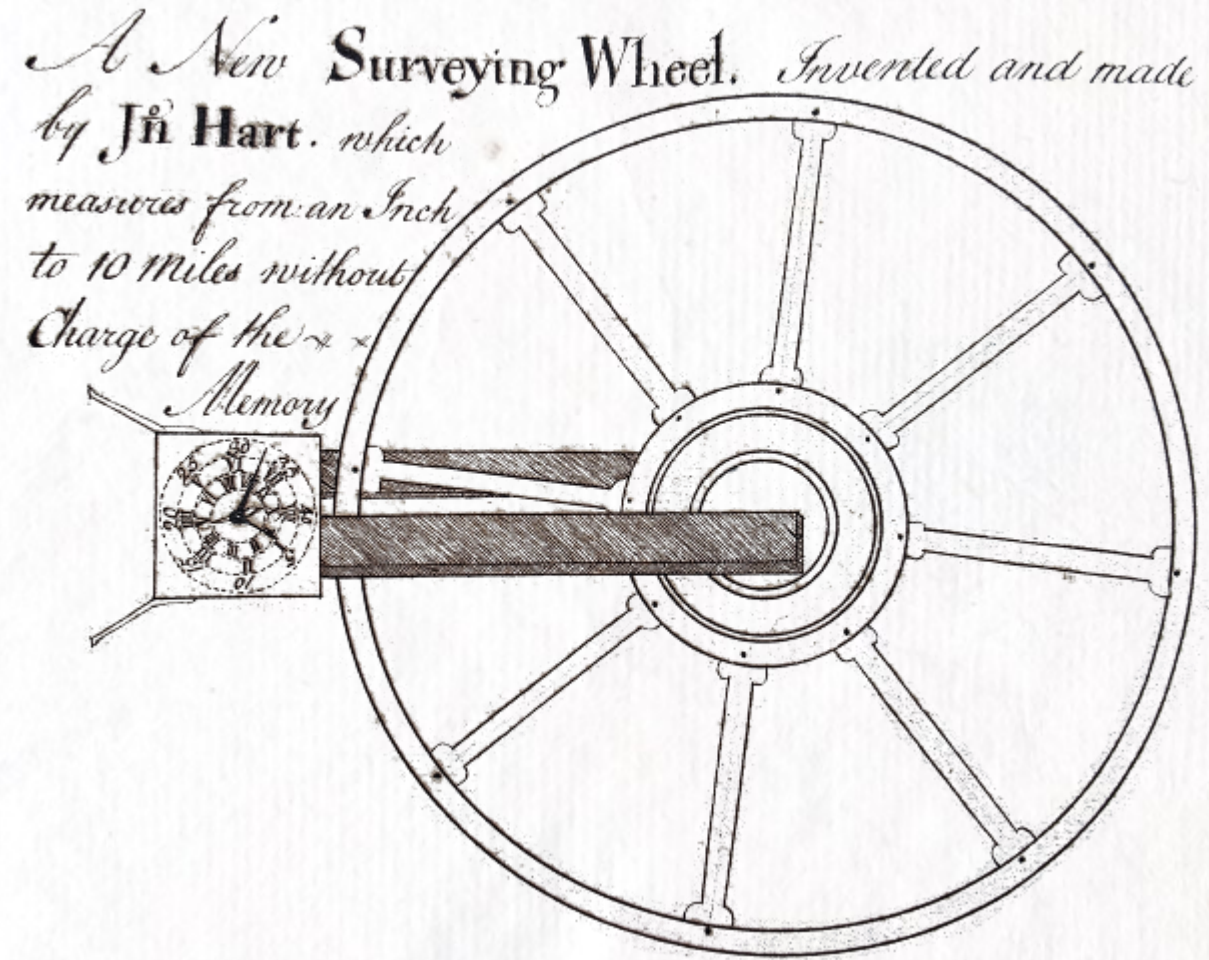
Contemporary blind-tooled reverse calf, rubbed and front board near detached.

Watermark: Pro Patria; Countermark Crown, GR.



THE SCRIBE

Although there is no declaration of authorship of this remarkable work, certain clues lead us to attribute to a Kentish mariner named John Hart. The decorative border of the title page is initialled “J. H”, to the lower left and dates and the “1758” to the lower left corner. At the end of the volume there is a description of “*A New Surveying Wheel. Invented and made by Jⁿ Hart. which measures from an Inch to 10 miles without Charge of the Memory*”. This, taken together with the his initials to the title page “J. H”, leads us to attribute the volume to the mariner, John Hart of Folkestone, Kent. Unfortunately, much like other people of his social standing, very little is known of him. However, surviving official documents record a Kentish mariner who, in 1758, was as one of six owners of the privateer, HMS *Revenge*, and was boatswain on another co-owned privateer, HMS *Folkestone*. Two decades later he is documented as commander of the another Folkestone privateer, the *Speedwell*, which captured French merchant and privateering vessels during the American War of Independence.*



PRACTICAL INSTRUCTION

The manuscript reflects Hart's practical background throughout. We find instruction on many of the mathematical and navigational techniques required by 18th century mariners: "The 1st Part of Plain Sailing or Trigonometry Right-Angled", "Turning to Windward", "Mercator's Sailing: By Meridional Parts", "Longitude by the old way [...] Longitude by the new way...". It is both educational, containing many example questions and cases for each concept, and practical, recording useful tables and diagrams: "A Perpetual Almanac", "A Table of Given Numbers for the first Part of Plain Sailing", "A Table of five Numbers for Middle Latitude and Parralel Sailing", "A Figure Showing how many Degrees the Sun moves in the Equator every Hour".



PERSONAL AESTHETIC

Despite its apparent practical purpose, the volume is profusely illustrated with highly finished watercolours and numerous pen-and-ink drawings and diagrams, some reminiscent of scrimshaw work. The volume opens with an elaborate title page depicting sailing ships within a decorative border of arch and pillars. Facing the title page on the paste-down is a half-page watercolour of an armoured galleon, the scene replete with birds and sea creatures. The text is embellished with decorative hand-painted initials depicting birds, ships, flowers, and navigational instruments. Many of the diagrams are richly decorated with detailed watercolours of galleons and fortresses. There are numerous seemingly random drawings and watercolours including flowers, deer, an infantryman carrying a pike,



Oblique Sailing

This part of Sailing is generally counted the most difficult and least useful, but Sailing in or thwart Currents, and many other Cases on board Ships of War, Bomb Vessels &c cannot be well managed without it, and therefore cannot be, but appear by the following being had to the following not be so difficult as is generally Case 1. In all oblique Triangles, when two Sides and the angle between them are given to find the other Side and angles.

To the Sum of the two given Sides.
 To their Difference.
 Rule { To is Tan^t of the $\frac{1}{2}$ Sum of the unknown angles
 To the Tan^t of $\frac{1}{2}$ their Difference.
 Then add that $\frac{1}{2}$ Difference to the $\frac{1}{2}$ Sum finds the
 greater Angle. And Subtract the $\frac{1}{2}$ Difference
 from the $\frac{1}{2}$ Sum finds the lesser Angle.



Chen.

and an insect eating a lemon. While the text is eminently practical, these more whimsical additions heighten the sense of artistic creation as its own purpose; to serve no other function than pure aesthetic enjoyment, and a celebration of his mode of life. Particularly striking are two playful *trompe-l'œil* arrangements of playing cards, around which the author has written the surrounding passage while omitting the words that would have occupied the space beneath them. This makes the text discontinuous and deliberately obscures its meaning in a predetermined way, counteracting the ostensible purpose of the technical handbook. Such flourishes serve no practical purpose, but rather reveal an author who regarded the manuscript as an artistic exploration of selfhood as well as a technical handbook.

Several other features give a distinctly personal feel to the manuscript. At the end of the volume Hart describes and describes his “New Surveying Wheel” mentioned above, suggesting an interest in practical instrument-making that extends beyond navigation into land surveying. The innovation appears to be only a modest alteration to a



typical design, however its inclusion bespeaks an engaged and thoughtful author. Also towards the end, we find the illustration of a large fish with an accompanying anecdote: “The Original of this Fish was Caught hampered in Tho: Read’s mackrel Nets Fisherman of Ramsgate who was out a Fishing of the North Sand head on Friday morning the 23^d: Sept: 1763 and Tow’d into Ramsgate Harbour the Same morning by help of two other Boats. It was 14 foot long and 4 foot broad. Weigh’d between 2 and 300 Weight. It was very remarkable for having 5 Rows of Gills and a very Wide mouth, no teeth but a Sort of Comb or fine Teeth as represented by the figure. None of the Fishermen of Ramsgate knew the name of it. Some took it for a Thresher. A Dutchman who Saw it Said it was a young Whale. But it did not appear for Certainty what it was”. Preliminary sketches of the creature appear much earlier in the manuscript, offering a glimpse into the manuscript’s gradual construction.

THE LAST OF THE OTTOMAN GALLEYS

Among the most remarkable illustrations is a detailed drawing of a “Turkish galley” accompanying the story of “The Captain” of “An English Ship being in the Mediteranean” who, having been taken by the galley, “was very desirous of being redee’d from Slavery” and managed to secure his release from captivity “on the following Conditions. Viz: he was to be put into a Boat and Carried a certain distance from the Galley, from thence he was to ~ draw an Exact Side View of the said Galley”. Its inclusion appears as an illustration to a set of instructional questions on “A Traverse”. However, it is historically noteworthy. By the 1750s the traditional Ottoman galley was rapidly disappearing as the Ottoman navy adopted European-style sailing ships-of-the-line. This interesting anecdote suggests that the Ottoman ship’s captain, likely conscious of the dwindling significance of his vessel—by 1760 there were probably only 15 remaining—sought to preserve an image of this dying class. Hart’s manuscript preserves what may be the only surviving copy of that image, illustrating the often accidental and highly contingent means by which historical evidence is transmitted across generations.

CONCLUSION

Ultimately, “The Compleat Navigator” derives its interest from its radical pictorial departure from its instructional content. Hart’s careful hand, inventive embellishments and personal interventions subvert the superficial appearance of a practical manual into a singular artefact. Although focused on preserving the techniques of 18th-century navigation, Hart extended that into an act of celebrating and reflecting-back what it meant to be a mariner. It is through these explorations of his artistic sensibilities and his beguiling divagations that Hart’s personality emerges and the pages of his manuscript unfurl in an act of self-delineation.



* In 1758, John Hart is recorded as one of six owners of the privateer, HMS *Revenge*. James Boxer, John Hart, William Marsh, Richard Wood, Milton Hale and Thomas Marsh, all of Folkestone, mariners. 1 (National Archives: HCA 26/9/168).

The *Revenge*’s commander was briefly, Stephen Marsh (likely related to William and Thomas above), before he became commander of another co-owned privateer, HMS *Folkestone*, on which John Hart is recorded as the boatswain. 2 (National Archives: HCA 26/10/25).

Captured ship: Simon Francois (master Jacques Galisard). A French merchant ship (60 tons, 4 men), bound from Fécamp to Caen, laden with pears, wood, herring, and hampers as ballast; taken on 19 December 1778 on the coast of France near Fecamp by the privateer Speedwell of Folkestone (John Hart commanding), and brought into Dover. (HCA 32/452/6).

Captured ship: Petit Marauder of Dunkirk (commander George Marencourt). A French privateer (28 tons, 2 guns, 5 swivels, 14 men), bound from Dunkirk on a cruise; taken on 7 February 1782 about 4 miles W of Newhaven by the privateer Speedwell (John Hart commanding), and brought into Folkestone. (HCA 32/420/8).

£12,500 Ref: 8432



13. TRADING PLACES

¶ As Western merchants were finding cynically creative ways to expand trade into China—ultimately triggering the Opium Wars—a young would-be merchant turned his attention away from a lucrative career in global trade and instead recreated himself as a successful artist.

Pierre-Antoine Labouchère’s early journals capture his growing rejection of a family-prescribed mercantile path in favour of his deeply felt passion for painting. His journey to East Asia, undertaken only a few years before the First Opium War, offers a vivid eyewitness account of expanding trade, political tension and cultural encounter. With both commercial sensitivity and a nascent artist’s eye for details, he records not only China’s restricted contact with the West, but the many societies and colonial worlds he passes through along the route.

The journals unfold into a life story traced across almost five decades of manuscript volumes. As his dissatisfaction with business deepens, text increasingly gives way to image, allowing his transformation into mature artist to be followed almost page by page.

¶ **LABOUCHÈRE, Pierre-Antoine (1807-1873).** *An archive of Journals and art sketchbooks.*

[Circa 1822-1869].

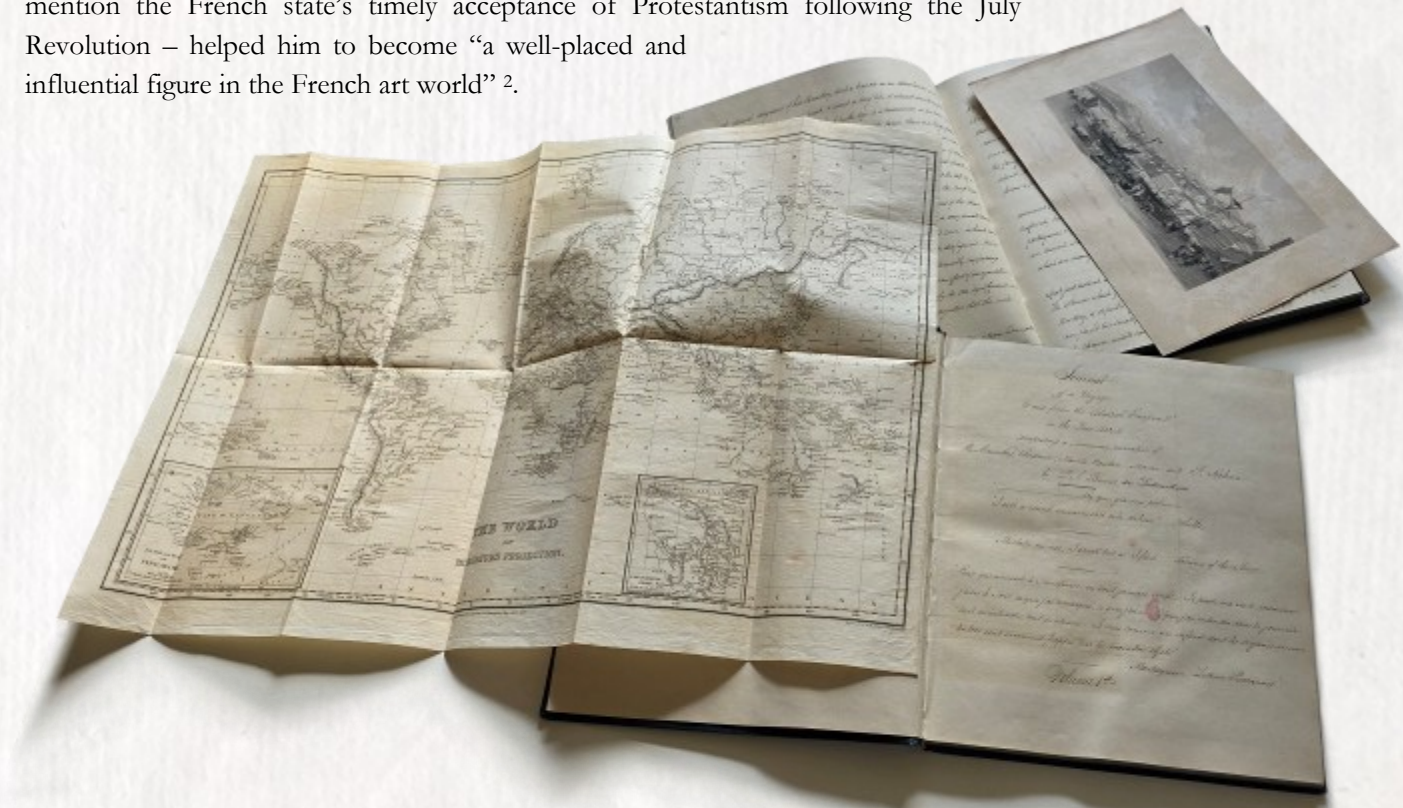
Provenance: By descent through the family.

The debasing & demoralising custom of Opium smoking is very prevalent amongst all classes of Chinese .. From the Emperor's Son to the lowest fisherman .. it is but a few months since the heir to the throne died from the effects of this nefarious drug, the consumption of which, to judge from the great annual increase in the importations, must augment to a lamentable extent. 20,000 chests of Opium, it was expected would come in during the season, which had begun when I left! ..

WHO WAS LABOUCHÈRE?

Pierre-Antoine Labouchère was born in Nantes in 1807 to a Huguenot mercantile family who had left the Netherlands during the previous century’s religious wars. From an early age he had, as he later wrote, “a great fondness for painting”¹; but at his father’s behest, after training in business in England and Germany, he worked for a merchant in Antwerp, then served as an apprentice at the Baring banking house in London in the 1820s. Baring sent him on trade missions to the United States in 1827 and to China in 1832 (the latter represented here by two volumes of his unpublished journals ([1-2])), but by 1834, having forsaken the family business, he had enrolled in the studio of Paul Delaroche (1797-1856), who later rose to a position of prominence among European painters. He married Nathalie Mallet (1813-1884) in 1839, and several items in the archive feature a fond dedication to her.

Labouchère produced a body of work that found its most resonant expression in the *genre historique*, and which became a rare example of a French artist using Protestant iconography – most notably, scenes from the life of Martin Luther, several of which won medals from the Parisian Salons in the 1840s. (The archive includes a suite of 35 original unpublished watercolours on the same subject ([13])). Labouchère’s output and connections – not to mention the French state’s timely acceptance of Protestantism following the July Revolution – helped him to become “a well-placed and influential figure in the French art world”².

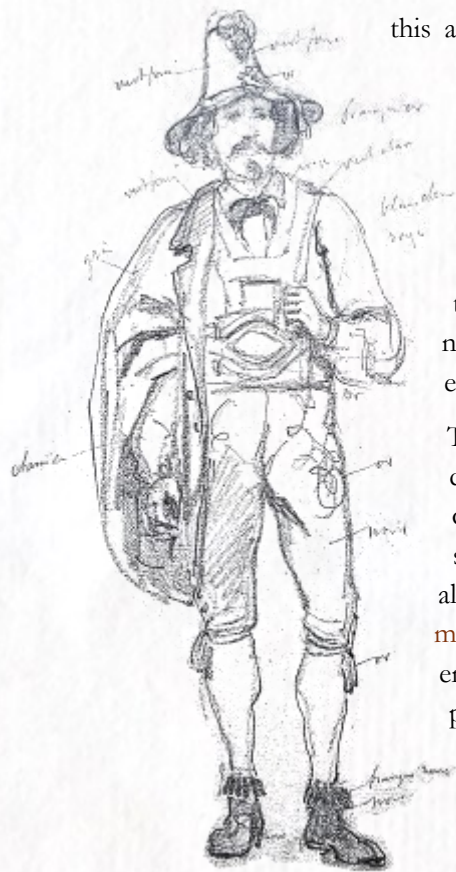


ITINERARIES AND INKLINGS

The three journals in this archive cover the most transformative period in Labouchère's life and go some way towards filling in some of the details of his dramatic change of career. They begin as he embarks for China aboard the “*Cathinka*”, serving as supercargo officer – that is, looking after the interests of the ship-owner. (That this happened to be his brother, and that the ship bore their mother's nickname, gives one an idea of the family pressures at play in Labouchère's early life). His two-volume journal of the voyage “to and from the “Celestial Empire” in the Year 1832/33 comprising a summary narrative of the Mauritius, Batavia, Manila, Canton, Macao, and St Helena” ([1-2]) is informed by his sensibilities and filtered through his observant eyes. He writes in English, and indulges in many apposite quotations from Shakespeare and others – perhaps a mere stylistic flourish, or an example of the habit of some early-modern merchants of encompassing literature in their approach to expanding trade, but possibly also a kind of talismanic gesture during an endeavour about which, as we eventually learn, he feels great ambivalence.

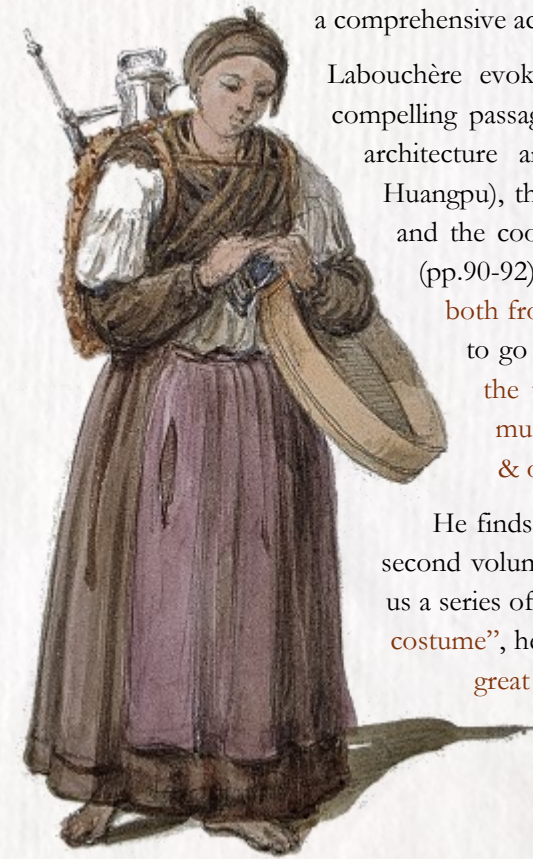
The extent of Labouchère's attachment to painting by his early twenties is clear from some of this archive's sketchbooks (most notably [5] and [6] – both apparently purchased from Paris booksellers) that predate his journey to China. These pencil and watercolour sketches, spanning 1829 to 1831, feature portraits of individuals and scenes of country life. An undated sketchbook [7] includes sketches of people whose names (“George Mallet”, “Philippe de Cabrol” and others) point to the family into which he married in 1839; his wife Nathalie was the daughter of Louis Jules Mallet and Emilie Laure Oberkampf. The archive's visual and textual material thus sets up an interplay across time via social and family networks, inklings of promise and inclination later fulfilled, and youthful experiences drawn upon and revisited in maturity.

The signs of a competing impulse in him, though slight at first, are there to be detected early in his China journal ([1]): after the crew catch a dolphin, he contrasts its appearance with inaccurate artists' depictions and mentions his own sketch of this one (pp.2-3); a less edifying episode involves the catching of several albatrosses, two of which they “tried to stuff” but lack “the requisite materials” (p.5) – and this flouting of seagoing lore is followed by a damaging encounter with a whale, requiring a diversion to Mauritius for repairs (pp.7-10). A positive outcome for the reader emerges in his descriptions of the island and its inhabitants, from political background, including the recent liberation of enslaved people (p.15) to local sights and sounds (“The Creoles of the Mauritius have generally a good ear for music, & many excel in it” (p.17)),



dress (p.17), and sugar plantations (pp.23-30). His subsequent accounts of stop-offs at Java, Batavia and the Philippines are equally abundant with observation: in Manila, we learn that the “Belles are [...] very fond of Waltzing” (p.75), and the “Boys are very expert in playing at football, the which is made of wickerwork & is hollow” (p.77).

At length, the *Cathinka* reaches “that small portion of the Chinese Empire, which Europeans & Americans are allowed to frequent” (p.82), namely Canton (now Guangzhou). Labouchère gives detailed descriptions of all he sees, conveying his “curious astonishment” at “the bustle & activity [...] among the thousands of boats & junks of all sizes, shapes & colours, forming a floating wooden town, for 4 or 5 miles up & down the river opposite Canton” (p.94). Of the government boats tasked with intercepting opium smugglers, he remarks that “these, as well as the Imperial proclamations are as little thought of, or attended to, as a pope's bull of Excommunication now-a-days” (p.86). Noting that the “debasement & demoralising custom of Opium Smoking” is almost ubiquitous in China, he describes the apparatus required (“I have brought one home as a curiosity”) and gives a comprehensive account of how it is smoked (pp.87-88).



Labouchère evokes vividly the international presence in Canton, but the most compelling passages contain his keen-eyed accounts of Chinese people, behaviour, architecture and general mise-en-scène. A river journey to Whampoa (or Huangpu), though wet and uncomfortable, prompts a prose sketch of the boat and the cooking implements and eating habits of the Chinese men on board (pp.90-92); and the distant sight of a pagoda at Whampoa is “remarkable, both from its height, elegance of structure & antiquity”, although his desire to go closer is frustrated, after he “was assured, that it was hardly worth the trouble & risk, for the natives, - a rude unmannerly set, are very much addicted to pelting the Fan-Krrei i.e. foreign devils, with stones & other missiles” (p.93).

He finds no such barrier to even the higher levels of Chinese society; in his second volume ([2]), having apparently gained unusual access to these, he gives us a series of observations on the class system at work. In a passage on “Chinese costume”, he identifies the ways in which class is expressed in sartorial form: “a great variety in the shape, fineness and richness of the materials, according to the rank in life of the wearer”: the “lower classes wear Nankin or Cotton Stuffs of dark blue, black or brown”; whereas the middle classes “have dark blue, brown or black Silk

or Crape, thickly wadded”; and the higher classes “wear figured Silk & furs; & Mandarins of high rank [...] garments emblazoned with gilt dragons & other ornaments”. Footwear and other habiliments are also given their due: “Mandarins hats & caps are distinguished from others, by a button at the top, &, on state occasions, a Peacock’s feather”; and “Fishermen & Shepherds [...] wear a sort of Cloak made of dried rush leaves” (pp.4-5).

This consideration of social codes continues in Labouchère’s remarks on “Chinese women”: he finds a convention of “higher classes not being visible to foreigners”, save in “very rare Cases, when some Hong Merchant will, as a particular favor, admit you into the presence of one of his Wives”; he calls this “a painful exhibition, for the poor creature is “trotted out” before you & stands whilst you are obliged to sit down, nor are you permitted to address her” (pp5-6). Labouchère paints further verbal vignettes, treating certain kinds of character (“You are constantly jolted by Men called ‘Coolies’ (a Bengal word, which signifies, a Porter) who carry on their Shoulders dried puppies, wild ducks; large tubs of water filled with fish, & other street-scented articles” (p.8)); as well as gambling (“so universal in China, as to obtain even among children”) (p.9); weapons (p.9); architecture and fine art (pp.9-10); domestic animals and currency (pp.10-11); and Hong Merchants and business practices (pp.12-13).

Having recorded such rich impressions – of which these are only a sample – Labouchère left Canton in 1833, a mere six years before the First Opium War (1839-1842), when some of the fomenting tensions he describes flare up and the Chinese suspicion of foreign organisations such as the East India Company prove justified.

TRANSFORMATION AND TRAVEL

Labouchère’s third volume of journals (**[3]**) picks up his narrative back in London in November 1833, where he has lodgings provided by Barings; on his 26th birthday, in a clear portent of things to come, he declares his determination to effect

“a thorough reform in my mode of life”, asserting that “a man who bestows much thought & care in his outward appearance has thereby less time to cultivate & improve his inward self [...] I shall from henceforth lay aside [...] everything akin to dandyism” (p.5).

Our young scribe comes across as perpetually restless, with roving interests and an ever-expanding roster of acquaintances: in a short period of time, for example, he visits (with “Mr Vail”, American Chargé

d’Affaires) Charles Babbage’s prototype calculating machine, and there meets “Cap^t Ross”, back from the North Pole (apparently an unprepossessing figure), then sits in on a parliamentary session featuring the likes of Sir Robert Peel (pp.20-22). All the while, his future in business seems to be brewing, with a prospective partnership that precipitates his leaving for France (p.26), where he arrives on 1 March 1834.

Here, business matters and highly engaged political commentary continue to jostle, albeit with a noticeably higher degree of remarks on painting and other arts – most notably, recording visits to the Salon where he sees work by Paul Delaroche and others that “shine like pearls among the dung-hill of daubs” (p.31). Then suddenly, on 2 April 1834, there comes a *crie de coeur*. “If people would only understand [...] that I cannot hope ever to succeed in business, I might possibly be allowed to follow that pursuit which is nearest my heart – which I feel myself most competent for & likely to succeed in, but [...] it is almost useless to say anything more.” (p.33). He then resumes his observations of politics; but this outburst has been underlined in pencil, most likely by Labouchère in one of his revisitings of his youthful journals.

Three months later, his journal falls silent for over a year, until 1 October 1835, when he explains that he has been ill, and, echoing his earlier statement, declares “a total change in my pursuits in life”. The illness “had been in a great measure brought on by too great assiduity to the desk and to occupations which have been at all times little congenial to my tastes, I mean trade” (p.49). After the projected business partnership evaporated, his uncle has suggested “that I should go to Italy

for two years, there to cultivate painting” which is “as pleasing to me as it was unexpected, especially from that



quarter” (p.50). The subsequent entries make clear that by this time he was already acquainted with Delaroche, who, with another, even more prominent painter, Horace Vernet (1789-1863), begin tutoring him in preparation for his intensive training in Rome.

Labouchère’s friendship with his two mentors deepens, as does his commitment to this new path; but far from becoming monomaniacal, he continues to mingle these passages with wide-ranging political reflections, family news and a dizzying number of social engagements. Once he leaves for Italy (p.110), he travels through the Swiss Alps, stopping at places such as Lausanne (where “I get up at 4AM and go out in the streets with my sketchbook & pencils” (p.130), Geneva and Berne, and reaches Marseilles, where the journal ends.

SKETCHES AND DEDICATIONS

The archive contains a substantial body of manuscript material spanning four decades of Labouchère’s life and work. Six pocket sketchbooks ([5-10]), dating from the late 1820s to 1870, preserve hundreds of pencil, ink and watercolour studies of figures, landscapes, domestic scenes, and the places he travelled through. These are joined by two large albums ([11-12]) containing more than 120 mounted watercolours of France, Switzerland and the Pyrenees. As a group, this material offers an exceptionally revealing view of Labouchère’s development: his changing skills, interests and priorities can be followed almost literally across the page, as tentative early studies give way to increasingly assured and sustained artistic practice.

He displays his bilingual and artistic talents in a manuscript translation of a story by Maria Edgeworth (1768-1849) ([4]), which he has illustrated with watercolours. It is a curious survival, since no particular connection between Labouchère and the author has been identified. But its dedication to Nathalie Mallet, highly detailed watercolours, and fine degree of finish, place it within a wider pattern of affectionate presentation that runs throughout the archive. The two watercolour albums ([11-12]) were likewise inscribed to his wife, transforming records of his travels and artistic development into personal expressions of devotion. Most remarkable among these gifts is the portfolio of thirty-five original watercolours illustrating the life of Martin Luther ([13]), dedicated to his “beloved Natalie” as a token of his “fond love”. Distinct from the later published illustrations for which Labouchère is well known, these represent an independent, unpublished treatment of the subject some twenty years earlier, offering exceptional insight into the development of a theme central to his mature career. The subject is made all the more distinctive by his unusual position as a French Protestant artist working within the *genre historique*.

CONCLUSION

Taken together, the journals, sketchbooks, watercolour albums and finished compositions preserve a vivid record of the inner and outer worlds through which Labouchère moved. His journals offer an eyewitness account of global travel and trade, and include privileged cultural encounters during the approach of the First Opium War, capturing a moment of profound historical change with unusual immediacy and detail.

Against this wider backdrop unfolds an equally compelling story of personal transformation. Across four decades, the archive charts the process by which Labouchère rejected the commercial life expected of him and gradually shaped an identity around the artistic vocation that had drawn him from youth. Changes in attention, subject, and confidence allow that development to be followed almost directly on the page, uniting world history with private transformation in a remarkable record of a life recreated through art.



£17,500 Ref: 8442

THE ARCHIVE COMPRISES:

MANUSCRIPT JOURNALS

1. – 2. *Manuscript entitled 'Journal of a Voyage to and from the "Celestial Empire" in the Year 1832/33 comprising a summary narrative of the Mauritius, Batavia, Manila, Canton, Macao, and St Helena by P. A. Barrier, de Labouchere'.* Two quarto volumes (each approximately 275 x 236 x 15 mm). Approximately 178 text pages. Folded engraved world to volume one: "The World or Mercators Projection". London: Published by Longman & Co, Paternoster Row. Apri, 1832. Sketch of townscape loosely inserted between pp.110-11 in which he describes "the suburb of Ho-nam", now Guangzhou, China. Contemporary blue cloth, rubbed.

3. *Manuscript 'Diary P. A. Labouchere. 1833'.* With the pencilled note: "On my return from China Mess^r Baring Brothers & Co were so kind as to give me a berth again in the good old shop – 8 Bishops Gate Street Within". Quarto (235 x 186 x 17 mm). 215 numbered pages, numerous loosely inserted engravings. Contemporary roan, rubbed, lacks clasp.

4. *Manuscript entitled 'Les Orphelins et Simple Susanne, Histoires pour les Enfants Par Miss Maria Edgeworth, Traduites de l'Anglais, Pour faire suite a l'Ami des parens, Et Pour Natelie Mallet. 1822'.* [Circa 1822]. Small quarto (198 x 153 x 13 mm). 130 numbered pages, two watercolour illustrations. Roan backed cloth, rubbed.

POCKET SKETCHBOOKS

5. *Pencil and watercolour sketches.* [France? Circa 1829-31]. Oblong octavo (150 x 205 mm). 55 leaves of pencil sketches and watercolour drawings (mostly to rectos). Roan-backed boards. Bookseller's label to paste-down: "Delaville, Sucr. de Despillly Terzuolo, Papetier du Roi, Rue de la Chaussé d'Antin, No. 15. A Paris."

6. *Pencil and watercolour sketches.* [France? Circa 1830?]. Oblong octavo (115 x 180 mm). 43 leaves of pencil sketches and watercolour drawings (mostly to rectos), 2 pages of notes headed "Thomas hard – de Trouville". Roan-backed boards. Bookseller's label to paste-down: "Jules Berville, Papeterie, Colours fines, ... Paris."

7. *Pencil and watercolour sketches.* [France? Circa 1830?]. Oblong octavo (115 x 180 mm). 34 leaves of pencil sketches and a few loosely inserted sketches. Gilt stamped stationer's binding, "Album" to front board. Several sketches with names including "George Mallet", "Philippe de Cabral", and others.

8. *Pencil and watercolour sketches.* [France and Switzerland. Circa 1862]. Oblong octavo (140 x 225 mm). 51 leaves of pencil, pen, ink and watercolours, including studies of people, landscapes, and mountain views of the Alps. Cloth binding with pencil holder to upper edge (no pencil). Bookseller's label to paste-down: A. Giroux et Cle 43 Boul't des Capucines, Paris".

9. *Pencil sketches.* [France. Circa 1866-70]. Oblong octavo (140 x 215 mm). 41 leaves of pencil sketches. Roan

binding, clasp intact. Inscription by Labouchere to front paste-down noting his addresses in Paris and Jouy.

10. *Pencil sketches.* [France? Circa 1869]. Oblong octavo (140 x 215 mm). 18 leaves of pencil sketches. Roan binding, clasp intact.

WATERCOLOUR ALBUMS

11. *Watercolour sketches.* [France, Trouville. Circa 1851-2]. Oblong folio (230 x 300 mm). 48 original watercolours (images approximately 110 x 180 mm), mounted into an album. Pebbled cloth binding. Inscribed to front endpaper "Souvenir de Touville à ma bonne Natalie. P. A. Labouchère. 1 Janvier 1852".

12. *Watercolour sketches..* [Switzerland. Circa 1856]. Oblong folio (230 x 300 mm). 78 original watercolours and some drawings mounted into an album, images various sizes. Pebbled cloth. Inscribed to front endpaper "a ma bonne Natalie, Souvenir des Pyrenees 1 Janvier 1856".

ILLUSTRATIONS OF THE LIFE OF LUTHER

13. *A folder of illustrations illustrating the life of Martin Luther.* [Circa 1843]. Folder (310 x 240 mm). 35 original watercolours mounted in stiff paper with manuscript titles. Dedicatory note: "To my beloved Natalie as a token of my fond love P. A. Labouchere, 1 January 1843". Cloth portfolio, with original silk ties to inner flaps, but lacking out ties.

This was a theme he was to return to again two decades later in a book published under the title *Illustrations of the life of Martin Luther engraved in line after original paintings / by P.A. LaBouchère ; with letterpress descriptions by I.H. Merle d'Aubigné.* (London: Day & Son. 1862. Illustrated with 12 colour lithographs from the original Labouchere's paintings).

PASSPORT

14. *Passeport de Mr.P.A.Labouchère.* [Circa 1836-37]. 20 stamped pages, plus numerous blanks. Roan backed cloth, front hinge cracked, text block loose.

References:

1. Spieth, Darius A. 'Pierre-Antoine Labouchere's French Martin Luther'. *Source Notes in the History of Art.* December 2011.
2. Ibid.

14. CLOSE ENCOUNTERS OF A LEARNED MIND

¶ The Lockean practice of transferring material across notebooks and interpolating one’s reflections and queries enabled the writer to enter into a dialogue with their sources, whether to agree, to object, or to propose a refinement to the original argument. Crucially, they could use this exchange to work out their own position – in effect, ‘thinking on the page’.

This manuscript notebook is a striking example of such an activity, since many of the ideas at issue were either newly emerging or still in flux at the time. Our anonymous scribe, having rigorously digested and considered some of these scientific arguments, has set down their responses to a selection of texts, with reflections, observations and references that indicate a high degree of familiarity and engagement with the topics concerned. They have arranged the volume in two distinct sections, written separately and only later bound together: the first section is organised around a sustained engagement with a single book – Jean Le Clerc’s *Physica* – while the second section engages several different works; but crucially, both sections reach outward to draw in a broader array of scientific writers and subjects.

THE SCRIBE

The manuscript is dated “July ye 26. 1709” (p.290), and our scribe invokes both contemporary and classical authorities, so that figures such as “Cartes” (Descartes), “Dr. Wallis”, “Sr. Christopher Wren”, “the honourable Robert Boyle”, and “Sr. Isaac Newton” sit cheek-by-jowl with the “Peripatiticks” (i.e. the Peripatetic school of ancient Greece) – and all participants are treated as familiar inhabitants of a well-established intellectual world. Many of the ideas and thinkers were reshaping European natural philosophy as this notebook was being compiled; Newton, Boyle, Grew, van Leeuwenhoek, and others are treated not as distant authorities retrospectively canonised, but as active participants in an ongoing intellectual culture with which the writer appears embedded, giving it the immediacy and immersiveness of someone figuring out their own position in a rapidly-developing scientific discourse.

¶ [18th CENTURY SCIENCE]. *Early 18th-Century Scientific Notebook.*

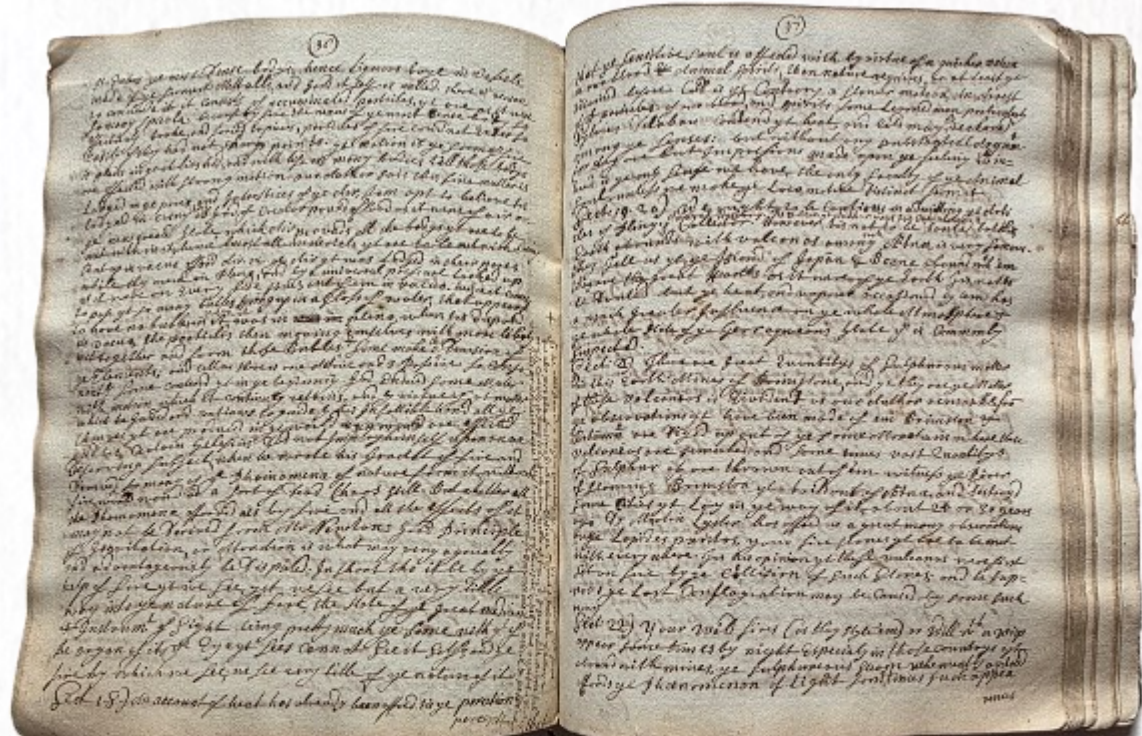
[Scotland: Edinburgh or Glasgow? Circa 1709]. Quarto (190 x 147 x 27 mm). Approximately 404 text pages on 206 leaves, written in a neat italic hand. Text in two main sections, but continuously paginated. Section I: 1-212; section II: 216-407. The two sections are separated by numbered blanks, and there is the beginnings of an index at the end.

Sec. 2) I Remember ye Ingenious Dr. Sinclar told me y^t Mr. Boyle
and he often made brags frome as a Candle, But I perceive he Reckons
ye praxis so peculiar a one y^t for I ought I know ye Secret must live
and die with him; he would not disclose ye method of it.

This is, therefore, clearly a deeply personal working document – but what can we establish about its author? They were certainly more than just an attentive reader; scattered throughout is evidence of personal observation and experiment, suggesting an individual actively participating in the culture of developing scientific ideas. Particularly revealing is the section where the author describes several methods of making hygrometers before going on to describe their own experiments in this area. The design is based heavily on a model of Hooke’s, consisting of “a round piece of paper divided into 12 pts makt with figures” which has “fastned perpendicularly a wild oat with its awn”; the adaptation consists of the modest addition of “a glass Index which I had drawn out of ye fire as small as a hair” which they fastened “to ye extremity of ye awn [...] with wax”, after which “I covered the Top

of ye Box with a piece of glass yt exactly fitted it I cut some little holes in ye side”. Our author then engages in both observation (“I might blow on ye Awn & If I blowd never so gently ye Index would pass round ye Quadrant of a Circle, & in 12 hours time I had ye pleasure to observe ye tempor of ye air alter twice or thrice over to ye degree of a semicircle”) and analysis (“were this Hydroscope as lasting as tis nice it would be an entertaining thing, other sorts are made use of by ingenious men”) (p.106). Evidently, although not of the first rank of scientists, our scribe is more than a bystander.

Personal experience surfaces elsewhere in more incidental ways, such as in the observation: “In some Counteys of England especially on Derbyshire ye water yt distills from ye rock into ye stones of ye valleys, ~~xxxx~~ (out of which they have digged Lead ore) Coagulates into a perfect stone Iceicle, I have seen some as big as my thigh, nay I thinke



near as big as my Body” (p.278). Whether or not this observation provides a clue to geographical connections, it reinforces the impression of a compiler whose understanding of the natural world was shaped by both reading and direct encounter. Taken together, these moments evoke a deeply engaged participant in the dissemination and practice of early modern science: a close reader, a wide reader, an observer, and occasionally an experimenter, whose notebook preserves the everyday intellectual labour through which new scientific ideas circulated, tested, and ultimately became part of a broader culture of knowledge.

Despite the Derbyshire reference we suggest our scribe was Scottish. They refer to a conversation with first Professor of Mathematics at the University of Glasgow, George Sinclair (c. 1630-1696), report the views of James Dalrymple, 1st Viscount Stair (1619-1695), lawyer and statesman, also strongly connected to Glasgow, and they frequently cite James Keill (1673-1719) and his brother John Keill (1671-1721), both of whom were Scottish physicians, and natural philosophers. All of which makes it more plausible that our scribe was a Scot, or at least educated at a Scottish university.

INHABITANTS TO YE MOON AND DUTCH-CHEASE

PART I

The first section follows closely the structure of Jean Le Clerc’s *Physica*, yet the compiler does not simply reproduce or epitomise the printed text. Instead, the manuscript unfolds as an extended intellectual dialogue between reader and source. Arguments are expanded, reframed, or challenged; supplementary examples are introduced; competing authorities are brought into comparison; and contemporary scientific debates are folded directly into the discussion.

In a particularly striking example, in response to a section in the *Physica* that deals with the moon (in rather ordinary fashion), our author takes up the concept of extra-terrestrial life and critiques no less than Christian Huygens’ argument for conditions under which it might exist.

Our translation of Le Clerc’s *Physica*:

4. The third planet is our Earth, around which a smaller planet revolves, which we call the Moon. The Copernicans believe that the Earth moves in the place of the Sun, and therefore what we previously said concerning the motion of the Sun must be attributed to the Earth.

5. [S]omething ought to be said about the Moon; but because here we are presenting the general system of the world, we shall postpone its description [...] It will suffice to note that, like the Earth and the other planets, it is believed to be solid and opaque, and that its light is nothing other than the reflection of the Sun’s rays.

Our scribe’s response to the text:

“Monsr Hugons will not allow any Inhabitants to ye moon & ye great Reason he offers for yt opinion is yt he observes there is ^no Atmosphere belonging to it; yt yr are no vapours seen about it wn tis observed by the best telescopes yt ye rays come to us without that refraction yt they must suffer by an Atmosphere, & therefore he believes ye air of ye Moon is too fine for Inhabitants. but I cannot perceive the force of y^e Argument.” (p.24-25)

Monsr Hugons will not allow any Inhabitants to ye moon & ye great Reason he offers for yt opinion is, yt he observes there is ^{no} Atmosphere belonging to it; yt yr are no vapours seen about it wn tis observed by the best telescopes yt ye rays come to us without that refraction yt they must suffer by an Atmosphere, & therefore he believes ye air of ye Moon is too fine for Inhabitants. but I cannot perceive the force of y^e Argument.

At moments the manuscript reads almost conversationally, with ideas tested against one another across the page rather than arranged into a stable doctrinal system, and intellectual sources mentioned with casual familiarity. Particularly striking is the ease with which the author shifts between authorities and conceptual frameworks, juxtaposing contemporary and classical sources, and moving between the experimental and the theoretical with apparent ease.

Our translation of Le Clerc’s *Physica*:

[Book I Cap V] 2. Certain ancients, especially the Peripatetics, said that [the sun] consisted of some kind of substance which they called the fifth essence (quinta essentia), and which is neither earth, nor water, nor fire, nor air, nor composed from any mixture of these. But just as they invent an unknown substance without necessity, so we are not obliged to accept that conjecture.

3. If we compare the Sun with bodies known to us, we shall find nothing to which we may liken it except fire. [...] a more distinct observation can be made with the aid of a telescope, whose lens is darkened with smoke or covered with a thin cloth. Then the Sun is seen like a fiery sea, stirred by exceedingly violent motion.

[Book II Cap IV] 5. [A]ll metals must consist of very heavy particles, which are not so agitated by the force of fire that they disperse air on every side and thus catch flame [...] Hence it follows that metals do not burn like wood, nor are they consumed like water [...]

[Book I Cap IV] 14. Very many other objections are raised against *Descartes*, especially by those who are otherwise not zealously devoted to his side, and these objections seem incapable of being resolved.

Our scribe’s response to the text:

“Sect 2:3: Tis very absurd to Imagine the sun is Constituted of wt the peripatetiks call their Quint=Essence; that is of something more noble and refined that any of the 4 Elements for as it Is dissonant to Reason [...]

“Some Learned Philosophers have believed the Sun to be a world full of Aetna’s & volcano’s. Of this opinion was Excellent Philosopher My Lord Destairs sometime principle of ye University of Glasgow, other Eminent Philosophers are of opinion yt tis a word of boiling Gold. The author of yt opinion was ye Excellent Monsor Chombril and of an Experiment made (as he says himself by the Celebrated Sir Kenelm Digby may be credited” (p.49)

“I Remember ye Ingenious Dr Sinclair told me yt Mr Boyle and he often made brass flame as a candle, But I perceive he Reckons ye praxis so peculiar a one yt for ought I know ye secret must live and Die with him; he would not Disclose ye method of it” (p.99)

“The last objection is that if the vortex of the Earth by the greater vortex it would follow that the being in those parts of it that move more swiftly the earth would move more swiftly which he proves afterwards from Mr Newton to be false” (p.47)

Our translation of Le Clerc’s *Physica*:

[Book I Cap I] 1. [...] Before all else, we shall consider the Earth which we tread beneath our feet. Although, if we judge from ordinary appearances — as far as our view extends — it seems flat (for we disregard the roughness of mountains across so vast an extent), nevertheless it is round, as is evident from navigation. For there are those who have sailed around it: departing from Europe across the Atlantic Ocean, they reached the Strait of Magellan or the Strait of Le Maire; having passed through these, they sailed across the Pacific into the Indian Ocean, and from there, after rounding Africa, returned to Europe.

Our scribe’s response to the text:

“Mr Boyle entertains us we ye narrative of a Gentlewoman yt was born blind; Each eye being obstructed by a Cataract, who by the help of Mr Stephens yt famous oculist, recovering her sight [...] The Earth appears to us like a plane Table, and ye prejudice of sense in yt Instance so far abstained among ye ancients that they did not stick to anathematise those that said otherwise [...] Tis Certain yt several Celebrated Pilots have saild round the Earth, the Earth therefore is round were it a flat tabulatum it were Impossible they shoud done so. for how woud they have forced their way when they came to the Extreimity of either superficies; so as to have passed to the other? we are not however to believe yt the earth is Exactly round spherical. We shall have occasion to observe that it is an oblate sphaeroide. There are a great many observations and Experiments yt confirm us in ye opinion, yt is yt tis Compressed and made flat at the Poles and yt it swells and is more exuberant in the line & has ye form of a Dutch-Chease.” (p.11)

Leclerc’s utility appears to end on p.195, as our scribe explains that what now follows are “Some Annotations on Keils Anatomy in the Place of Chapter 7. 8. 9. of this Book 3”. That they are happy to switch texts when it suits them underscores the rigorous quality of the endeavour. It also confirms that this is not a formal commentary in the scholastic sense, but something far more dynamic and revealing: the written trace of an individual thinking through difficult questions in whatever way suits them, and in real time. The notebook therefore preserves not simply the transmission of knowledge, but the active – and in this case, bespoke – process by which knowledge was interrogated, assimilated, and reshaped by individuals within the intellectual culture of the early 18th century.

PART II

The second section proceeds in a similarly engaged spirit but draws on several texts. As in the first section, the compiler continually moves beyond the immediate source material, analysing and critiquing arguments while introducing references to other authors and experiments. Discussions of motion weigh Cartesian theories against those of Wallis and Wren:

“There is scarcely any seats in Philosophy ^Physicks^ yt have made greater noise in ye Learnd world than yt about Motions & Laws of it. Cartes proposes .7. or 8. Laws, wch appear to be false upon examination some French Men have propost ye Laws of Motion but their’s also have been found to be false. Perhaps ye truest yt have been proposd are those of Dr. Wallis & Sr. Christopher Wren, an account of wch we have in ye Philosophical Transaction on this subject I would have you read Keils Introd est ad Phys”.

Similarly, sections on colour engage directly with the recent work of Boyle and Newton:

“Eminent Philosophers have employed ‘emselves on ye entertaining subject of Colours, in ye present Age, viz: the honourable Robert Boyle and Sr. Isaac Newton. The former having explain in ye several Hypotheses yt have been offered (by others, to ye world in order & explanation of Colours, ^The other^ proposes his own, yt Colours are nothing but light and shade occasioned by refraction of some Rays, from an object [...] blackness is nothing but darkness [...] It is a difficult thing to explain read and yellow. These two Authors (viz. Mr. Boyle, & Sr. Isaac) agree on this yt ye different Contexture of yt superficies is necessary in order so ye Reflection of Rays of this or yt Refrangibility but tis easy to Collect yt there is no such thing in Body as Colour, as in us, considering it out of ourselves, tis nothing but reflected Rays”. (p.252)

The Inhabitants of Venus have much of same face of things as those in Mercury, only they never see him oppo-
-site to the Sun w^{ch} is occasioned by his never removing
above 38° degrees, so thereabouts from it & sun appear
to em by half larger in his ~~distance~~ diameter

Meanwhile, other contemporary references are found in explanations of smell (“The General Hypothesis is yt there are small particles discharged continually out of all odorous Bodies which particles entering our Nostrills [...] The excellent Mr. Boyle has demonstrated yt all Bodies have their attractive savour”), taste (“So it has been observed by Leewenhoek yt Bodys yt are sweet are Constituted of Sphericall particles yt slip thro ye Papillæ ^smoothly”), and temperature (“A Thermometer is contrived to Measure ye heat or Cold of ye Air, as a Hygrometer to measure ye Moisture or drynes of ye Air. a Barometer to Measure ye Gravity or Levity of ye Air. they are called Thermoscopes, Hydrosopes, Barescopes. [...] There is a better sort of Thermometer yt have a communication with with ye common Air. i.e. they pour ye spirits of wine into a little Bottle [...] then they Hermetically seal it ...”).

Yet as the section progresses, both method and tone begin to shift. The sustained dialogue of the earlier pages gradually gives way to something more miscellaneous and digest-like: for example, “An Abridgment of Dr Grews Anatomy of Plants”, extracts from the Philosophical Transactions of the Royal Society, notes on “The Course of Trade Winds by Dr Lister”, and material on fishes, minerals, and instrumentation. The author continues to synthesise and reformulate material in their own words, but the mode of engagement becomes broader and more accumulative.

CONCLUSION

This volume, whose composite form reflects its intellectual functioning is a material and textual exercise in self-fashioning; a rigorous Lockean method of actively engaging in the scientific revolution by a scribe who remains tantalisingly elusive – although the connections made merit further research that may prove fruitful. Both textually and materially, the volume constructs meaning through the placement of ideas into conversation, preserving the traces of an evolving practice.

What emerges across the volume as a whole is not a single method but a spectrum of practices — close reading, critique, excerpting, summarising, juxtaposition, observation, and experiment — all feeding into one another. The manuscript captures a mind in development, moving fluidly between intensive analytical engagement and the wider work of assembling, testing, and organising contemporary knowledge.

15. STABLE HAND

¶ A collection of down-to-earth receipts for equine health are given meticulous chirographic attention in this compact pocketbook collection of remedies.

The little manuscript is notable for its carefully executed hand with decorative flourishes. While it cannot be said that the scribe was a gifted calligrapher, he was evidently an attentive one. He begins with the ownership inscription “William Bailey His Book June 4th 1793”, before laying out his favoured receipts, each one individually numbered and titled, from “N^o 1. Stagers” to “N^o 32. To make a Colt or Horse follow”. Each receipt is separated by dividing lines, and decorative borders frame the pages.

The receipts themselves, however, are distinctly utilitarian. In entries that include “N^o 6. Bruises Strains or Swellings”, “N^o 20. Farcey”, “N^o 23. A Purging Ball for a Horse”, and “N^o 30. A Drink to promote Urine”, there is little of the commentary, personal anecdote, or attribution that is often found in manuscript receipt books. Instead, the assertion that this is William Bailey’s book, alongside the practical nature of the entries themselves, creates the impression of a personal working object rather than a manuscript intended for wider circulation or social exchange.

This influences how we understand the considerable care taken in its production. The neatness, decoration, and careful arrangement are not necessarily acts of presentation directed towards others, but instead become part of a more private process of self-definition in relation to those in his care. The manuscript materialises Bailey’s own values: the knowledge he considered worth preserving, the practices he wished to organise, and the way he wanted that information to be conveyed for himself.

At the end of the numbered receipts, however, we find a series of unnumbered additions, including “A Receipt for the Rheumatics”, “To Make a horse stand”, and “Lotion for Sore Shoulders”. These are written in a different hand and represent the work of a second scribe. Where the earlier entries are ordered, structured, and carefully presented, these additions are more irregular, disorganised, and hastily written. This adds another layer of interest to the volume: what began as a private, individual manuscript has been taken up by another person and, in the process, acquires a more social dimension.

¶ **BAILEY, William** *Late 18th Century*
Pocketbook of Equine Remedies.

[Circa 1793]. Octavo (155 x 100 x 8 mm). Approximately 60 text pages on 50 leaves. Wallet style stationer’s cash book, with red ruled columns, simple clasp intact.



£950 Ref: 8438

However, this does not transform it into a manuscript of exchange or dialogue. There is no clear sense of intentional collaboration or shared authorship. Instead, the later additions create a quieter form of connection: two individuals, united by a shared interest in practical knowledge, but revealing different approaches to the act of recording and organising that knowledge, reminding us that even the most private manuscripts accumulate histories beyond their original intention, and that individual lives can overlap within the shared material space of a single artefact.

16. A BODY OF KNOWLEDGE

¶ Cutting, sawing, retracting, extracting, and other painful interventions all too easily come to mind when thinking of the working practice of a surgeon. But to inform these necessary procedures (although in earlier times some of them were probably unnecessary), the surgeon might also undertake the painless activity of reading.

This early 19th-century library catalogue evidently combined the pleasures of reading with the utility that books afforded as tools for thought; this was a working library assembled by a practicing surgeon who valued his books not as collectable objects but as instruments in the ongoing process of learning and perfecting his skills.

THE SURGEON

Robert Bickersteth (1787-1857), MRCS, FRCS, was born at Kirby Lonsdale, Westmorland, where his father was engaged in a large medical practice. He belonged to a family many of whom have been distinguished as bishops and clergy of the Church of England.

Following his apprenticeship he studied in Edinburgh and London, becoming a Member of the Royal College of Surgeons in 1806. Having started in practice he was elected at the age of 23 as Surgeon to the Liverpool Infirmary in 1810, and held the appointment for 40 years, after which he was made Consulting Surgeon. He was an active member of the Medical Institution, and also joined the British Medical Association. He died of inflammation of the lungs at his house in Rodney Street, Liverpool – a locale known for its fine Georgian architecture and populated by doctors which has been dubbed the “Harley Street of the North”.

In 1843 Bickersteth became one of the original 300 fellows of RCS, who, through a new Royal Charter, expanded the organisation’s remit outside London to encompass the regions of England. The 1843 Charter created a higher qualification, the Fellowship of the College (FRCS). As new developments in areas such as anaesthesia and antiseptics expanded surgical possibilities, the College exams became more rigorous.

¶ **BICKERSTETH, Robert (1787-1857).** *Manuscript Entitled ‘A Catalogue of the Library of Rob[ert] Bickersteth Esq’.*

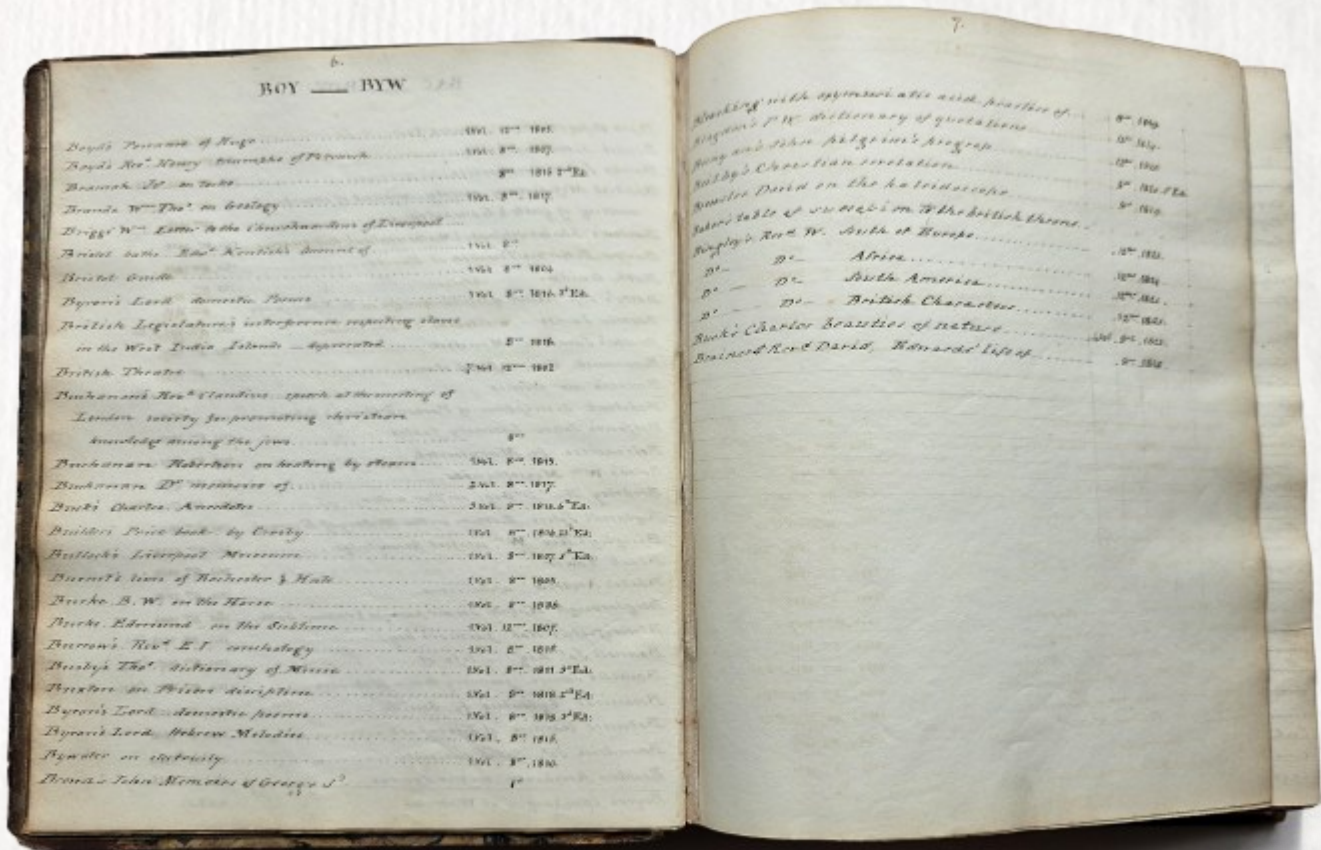
[Liverpool? Circa 1818]. Quarto (222 x 185 x 24 mm). Pagination [1, title page], [1, index], 353, but many pages unfilled.

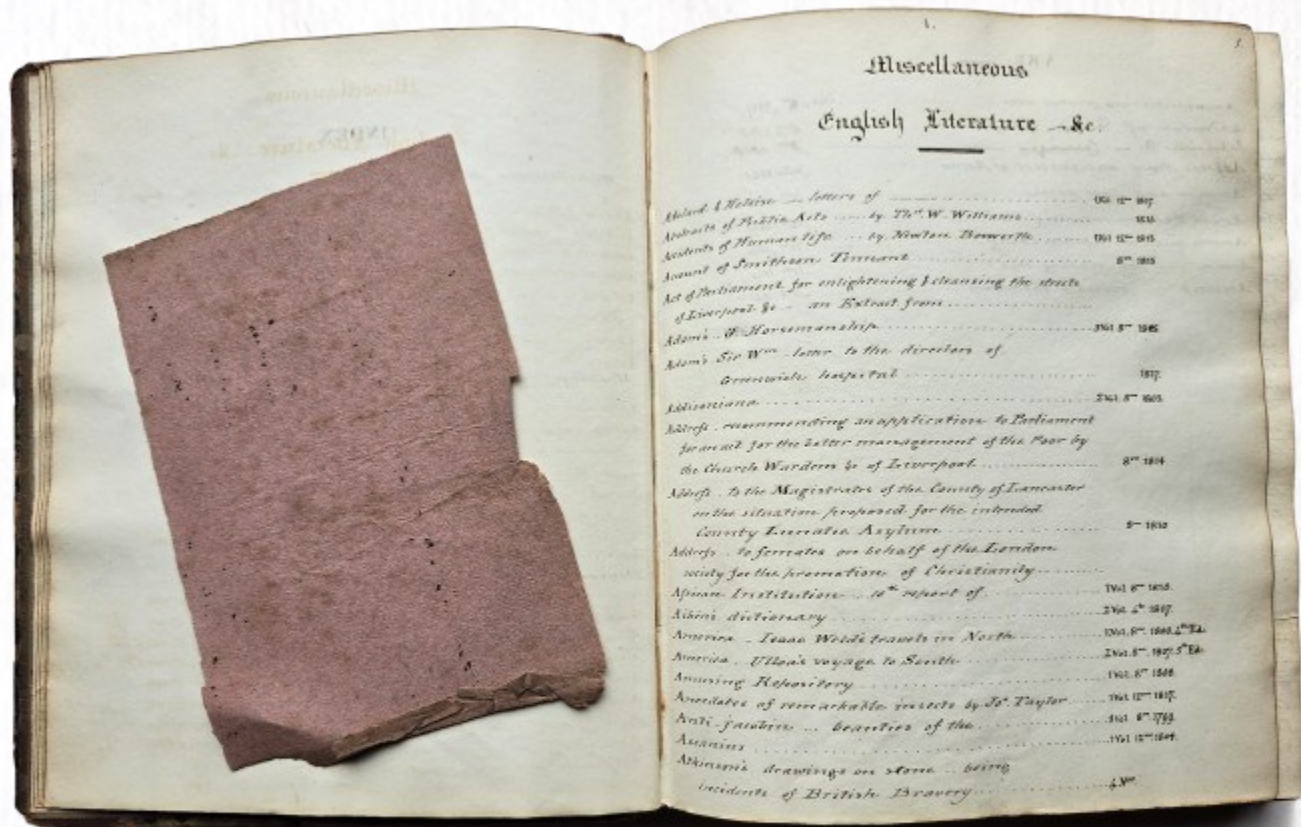
Contemporary half calf, marbled boards, heavily rubbed, spine deficient and rear board detached.

HIS LIBRARY

Bickersteth’s library comprises over 1,400 titles, of which around half are directly connected with his work. The books date from the 1550s through to the early 1800s, with the majority from the late 18th century through to the early 19th century. Indeed, it is clear from the dates that he was actively building his library in the years preceding the catalogue’s compilation, and a few were added after 1818 as he continued to expand his collection.

The catalogue is grouped into three main categories, each organised in alphabetical order. The first part, “Miscellaneous English Literature”, comprises nearly 600 titles; “Medicine, Surgery, Physiology and Chymistry” forms the centre of the collection with over 700 titles; and at the end, around 160 works of “Divinity and





Ecclesiastical History”. Excepting one or two cryptic entries, Bickersteth lists the author and title, often recording additional details like number of volumes, format (although this is not always reliable and he frequently writes 18mo instead or 16mo or 8vo), and usually the publication date.

In the first part, there is perhaps a greater emphasis on “Miscellaneous” than “English Literature” per se. A few titles, such as “Abelard & Heloise letters of”, “Dryden’s Virgil ... 1. vol. 18^{mo} 1806” , “Milton’s Paradise Lost 8^{vo} 1778”, and “Pope’s Iliad [and Odyssey] of Homer”, sit comfortably within the literature classification; but if

quantity is a reliable indicator, he seems to have a stronger interest in non-fiction works on subjects like travel, philosophy, essays, economics, and philosophy. The works of Samuel Johnson are represented in his great “Dictionary ... 1801”, “Idler ... 1799”, “Beauties ... 1797”, “Letters ... 1788”, and “Works ... 1806”, which are accompanied by the “1807. 5th Ed.” of “Johnson’s D^r life of by Jas Boswell”. The legendary biographer also makes his “journey to the Hebrides” in an “1807 4th Ed.”. Longer journeys are taken by “Ann Radcliffe” in a 1795 first edition of her “[journey through] Holland”; and “Constantinople a journey to ... 1789. 2nd Ed:” presumably refers to Elizabeth Craven’s (1750-1828) *A journey through the Crimea to Constantinople*. (The first and second editions were published 1789). The continent of America is covered in two titles: “Isaac Weld’s travels in the North ... 8^{vo} 1800. 4th Ed:” and “Ullua’s voyage to the South ... 2 vol. 8^{vo} 1807. 5th Ed:”, and the whole world is mapped in “Arrowsmith’s new general atlas ... 1. Vol. 4^{to} 1817”.

There are several works of natural history, including the early buds of evolutionary theory to be found in Erasmus Darwin’s (1731-1802) “Botanic Garden ... 1799. 4th Ed:”. Among several works of philosophy are volumes by Descartes and David Hume; and the latter’s drinking companion, Adam Smith, is represented by the monumental “Wealth of Nations” in a “4. Vol. 8^{vo} 1805”, together with an 1821 edition of Jeremiah Joyce’s study companion “Analysis of Smith’s wealth of nations” in a handy “12^{mo}”. But, since the effects of the “invisible hand” are somehow not visible to all members of society, he includes reports on improving the employment conditions of “boys in sweeping chimneys” and “bettering the condition of the poor”.

Medicine Surgery Physiology and Chymistry.

There are some titles which one might expect to have been included in the “Medicine, Surgery, Physiology and Chymistry” category – for example, “Berkeley Rev^d D^r Geo: on Tar Water ... 8^{vo} 1744 2nd Ed:”, “Adam’s Sir W^m letter to the directors of Greenwich Hospital ... 1817”, and several works concerning hospitals such as an “Address to the Magistrates of the County of Lancaster on the situation proposed for the intended County Lunatic Asylum ... 8^{vo} 1810”. Frederick Accum’s (1769-1838) works “on brewing”, “winemaking”, “making bread”, and “Culinary chemistry” are listed here, but certain other of his titles, like those on “Gaslight” and “culinary poisons”, are included in the medical section of the library.

The “Medicine, Surgery, Physiology and Chymistry” collection includes books by many of Bickersteth’s contemporaries and the previous generation, indicating the importance he placed on keeping up to date on current work in his field. There are nine books by Sir Charles Bell (1774-1842), the Scottish surgeon, anatomist, physiologist, and neurologist, among them “Anatomy of the brain”, “Gun shot wounds” and his beautifully illustrated works of “engravings” of “arteries”, “Morbid parts”, and “the nerves”. Charles’s elder brother, John Bell (1763-1820) has three books included: “Anatomy of the bones, muscles and joints”, “Surgery”, and “on wounds”. Other contemporaries include “Allan R. on the operation for lithotomy ... 4^{to} 1808”, “Carson on the blood ... 8^{vo} 1815”, and “Denman’s T. on the cure of Cancer ... 8^{vo} 1810”, along with recent classics such as “Hunter W^m on the gravid uterus ... 4^{to} 1794”.

Among the earliest titles here are “Brian’s Tho^s Piss Prophet ... 12^{mo} 1637” (Thomas Brian’s satirical *The pisse-prophet, or, Certaine pisse-pot lectures*, which exposed the fraudulent use by some physicians of uroscopy, ie diagnosing illness by examining the patient’s urine); “Parey’s A. works ... Folio 1634” (the first edition in English of *The Workes of that famous Chirurgion Ambrose Parey*, ie Ambroise Pare (1510-1590), a pioneer of surgery and modern forensic pathology); and two books by the great Italian Renaissance surgeon Giovanni da Vigo (1450–1525): “Wigon’s John Surgery ... Folio. 1550” (p.255), i.e. *The most excelent worckes of chirurgery, made and set forth by maister Iohn Vigon* [London, 1550], and “Vigo’s Surgery ... 4^{to}” which he has erroneously dated “1886”, as this surely refers to *The whole worke of that famous chirurgion Maister Iohn Vigo*, published 1586.

Miscellaneous

English Literature &c.

Other early English books include “Bullein’s W^m Dialogues ... 4^{to} 1579”, which presumably refers to William Bullein’s (c.1515-1576) *Defence against all Sicknesse*, 1579. (This was actually published in folio, not quarto as Bickersteth has recorded, but he is often inconsistent when noting a book’s format.) Although the majority of his library is in English, there are a few early works in Latin including “Enchiridion Medicum ... 4^{to} 1612” (p.161), “Fallopio Opera ... Folio 1600” (p.167) “Galen’s Opera ... 8. vol. Folio. 1625” (p173), and “Hildanus de Gangræna” (p.179).

Again, if quantity is an reliable guide, the subject of religion played a less significant role for Bickersteth than either medicine or literature, although he did accumulate some 160 titles for his “Divinity and Ecclesiastical History” category. These include “Bunyan’s John heart’s case ... 12^{mo} 1805”, several early 19th-century Bibles, and William Dodd’s (1729-1777) “on death” and “thoughts in prison” (both dated 1809), the latter written shortly before Dodd was hanged at Tyburn for forgery. Also present is the essential text for anyone hoping to bridge the gap between God and medicine: an early edition of Sir Thomas Browne’s (1605-1682) “Religio Medici ... 18^{mo} 1642” (p.331).

A running theme throughout the catalogue is material concerning his adopted city of Liverpool. Unsurprisingly the majority of books are medical or scientific, for example “Botanic Garden of Liverpool ... 1808” (p.5), “Bullock’s Liverpool Museum ... 1807” (p.6), “Gore’s Liverpool directory... 1816 & 1818” (p.35), and some 12 titles listed under ‘L’ including “Liverpool Blue coat hospital report”, “Liverpool Infirmary Rules of 5 copies”, “Infirmary subscribers to”, and “Lunatic Asylum rules of” (p.59), together with others scattered elsewhere.

While the majority of his books were printed, Bickersteth collected some manuscripts. A copy of “Colquhaun” appears on p12, and the printed copy of “Ganganelli’s Pope Letter ... 4 vol. 1809 5th Ed:” is accompanied by “Ganganelli’s Pope letter extracts from MS” (pp35). But again, medical texts form the main focus of interest for him. He owned a manuscript copy of “Cases at the Royal Infirmary Edinburgh MS ...8vo” (p.149), as well as “Anatomical lectures” (p.138), which is plausibly the same volume as ‘Notes on the Anatomy and Surgery lectures of Henry Cline and Astley Cooper, taken down by Robert Bickersteth’ now held at Edinburgh University Library (Coll-1824). Other similarly laconic descriptions include “Dislocations M.S. of” (p.155) and “Strictures cure of M.S. ... 4^{to} 1812” (p.239).

CONCLUSION

Bickersteth’s catalogue offers a glimpse into the intellectual world of an early 19th-century surgeon. His library reflects the breadth of reading that underpinned his professional life, balancing the latest medical literature with history, philosophy, travel and religion. As a surviving record of a working library, it demonstrates how books functioned not merely as possessions, but as active companions in the continual process of learning, reflection, and the refinement of medical practice.

£2,000 Ref: 8426

CONTENTS

1. Samuel Thornton’s 18 th Century Album Amicorum.	[Circa 1767]
2. Early 18 th Century Shropshire Household Receipt Book.	[Circa 1726]
3. A Young Woman’s Catholic School Education.	[Circa 1720]
4. Folio of Household Manuscript Receipts.	[Circa 1770]
5. English Civil War Manuscript Poetry Miscellany.	[Circa 1650]
6. William Hanbury’s Manuscript Receipt Book.	[Circa 1750]
7. Unusual 19 th Century Lepidochromy Letters.	[Circa 1819]
8. Rare 1 st Edition Cookery Book with Manuscript Additions.	[First Edition 1772]
9. John Philipot 17 th Manuscript Heraldic Alphabet.	[Circa 1633]
10. Early 18 th Century Household Manuscript Elizabeth Wainwright.	[Circa 1711]
11. 18 th Century Household Manuscript Receipt Book.	[Circa 1756]
12. Beautifully Illustrated 18 th Century Mariner’s Manuscript.	[Circa 1758]
13. Archive of Manuscript Notebooks on China and Sketchbooks.	[Circa 1822-69]
14. 18 th Century Scottish Manuscript Scientific Notebook.	[Circa 1709]
15. Manuscript Pocketbook of Equine Remedies.	[Circa 1793]
16. Surgeon’s Manuscript Library Catalogue.	[Circa 1818]



Dean Cooke Rare Books Ltd

125 York Road, Montpelier, Bristol, BS6 5QG
+44 7747 188 125
www.deancooke.org
dean@deancooke.org

 invisibl_inks



I specialise in interesting and unusual manuscripts and antiquarian books that record their histories as material forms, through the shaping of objects and the traces left on the surface, by the conscious and unconscious acts of their creators and users.

September 2026

